

The Subtle Arts That Make Fair Women Fairer

VOGUE

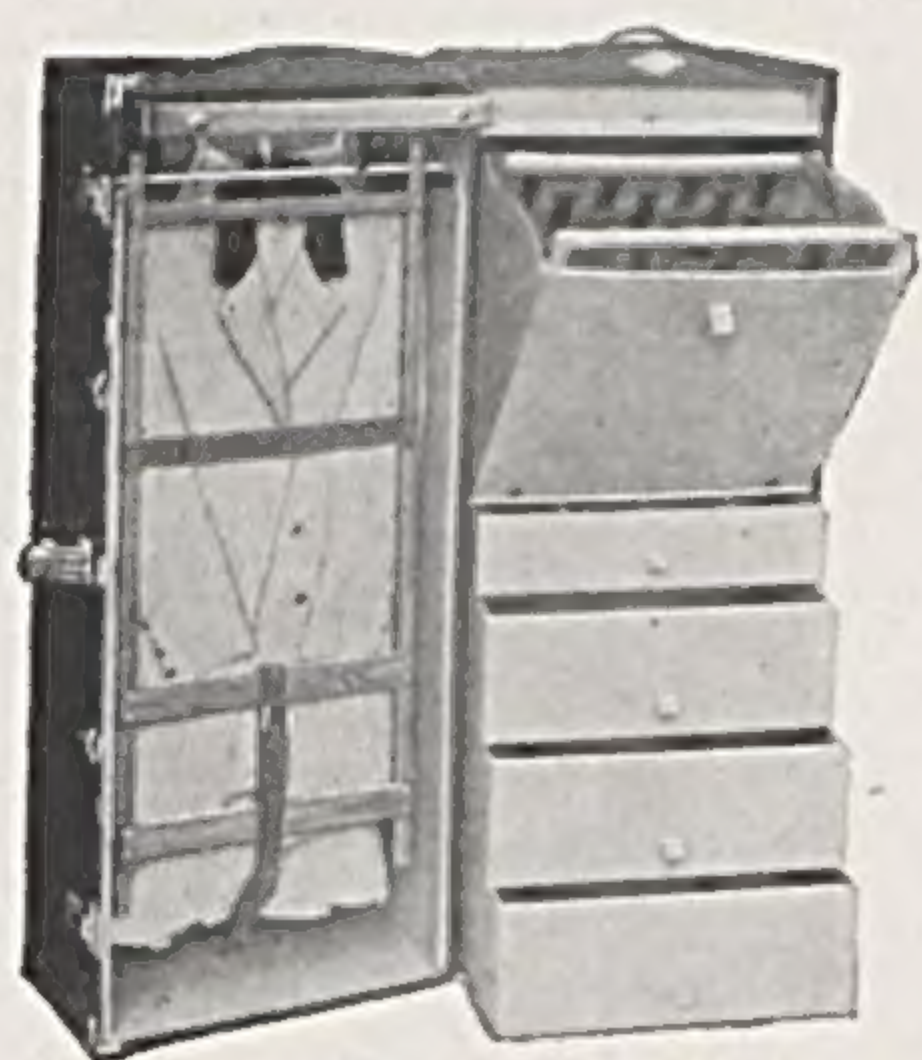


November 15

Price 25 Cents

"LIKLY" Highgrade Baggage

appeals to thoughtful persons as worthy holiday tokens of esteem.

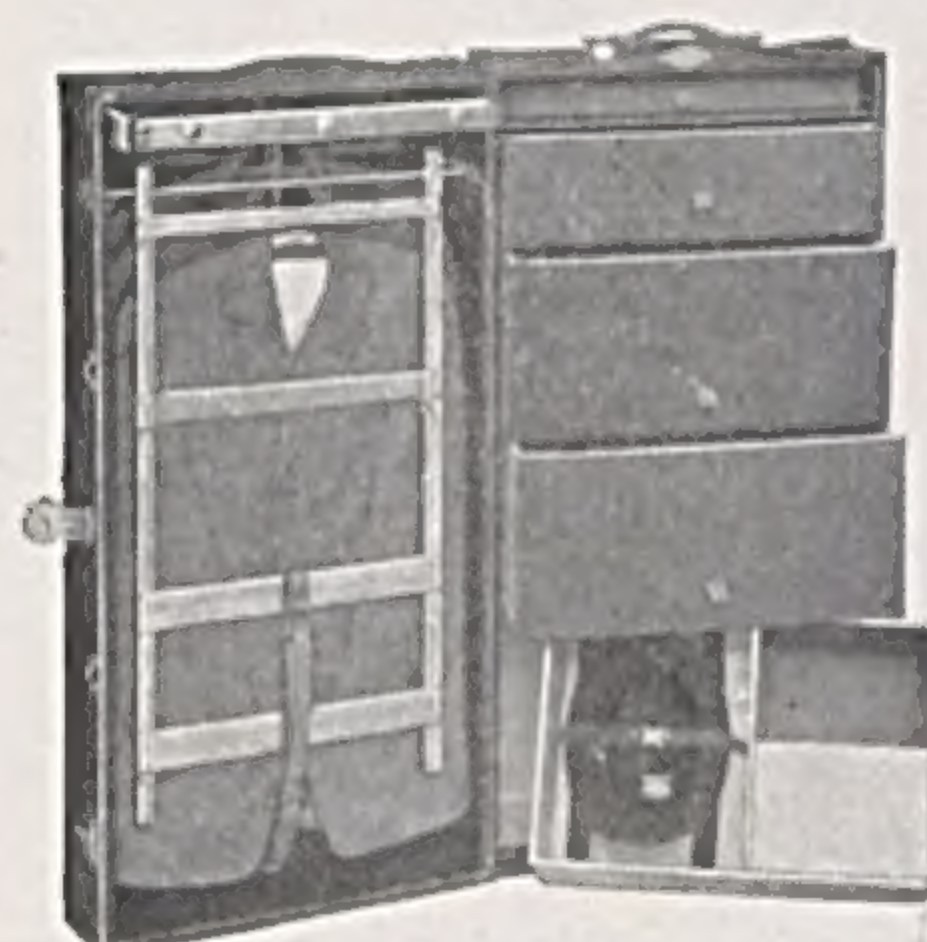


"Likly"
Women's Wardrobe

"LIKLY" Wardrobe Trunks *for both Men and Women*

have many exclusive features of convenience, simplicity and durability that make them indispensable to the globe-trotter and the vacationist alike. They not only keep the clothes in good condition, but they also enable the traveler to put his hand on what he wants when he wants it.

A special Wardrobe Booklet will be sent on request.



"Likly"
Men's Wardrobe



"Likly" Oxford Kit Bag

A new "Likly" specialty, made of the best russet leather, combining the Oxford shape with the kit frame in a decidedly handsome piece of baggage.

"LIKLY" Guaranteed Hand Baggage

is especially commendable for holiday gifts because of its unsurpassed quality, perfect finish and construction, stylish appearance, convenience and serviceability.

And for the assurance of both the giver and the recipient, there is

A Positive Five-Year Guarantee

with every piece of "Likly" Guaranteed Hand Baggage.

There are sizes, shapes and leathers to please any taste and to meet the requirements of any journey, and every piece possesses the highest degree of utility and beauty that it is possible to put into baggage.

Good dealers everywhere sell "Likly" Guaranteed Hand Baggage.

Write to us for the name of your nearest dealer, and for our booklet telling about

"Likly" Guaranteed Suit Cases, Traveling Bags and Baggage Specialties



A "Likly" Pigskin
Specialty

A very attractive bag for women, made of genuine imported pigskin and of silk calf—a popular new leather.



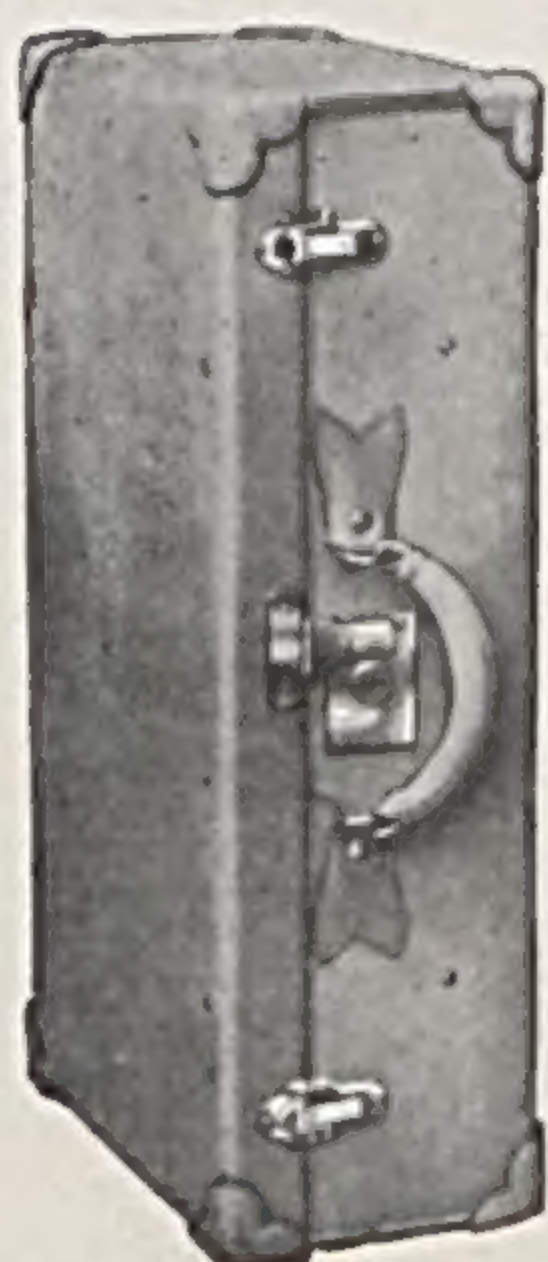
"Likly" Soft Kit Bag

A light weight specialty that is very popular for women. Made of soft, genuine imported pigskin and the finest smooth cowhide. Perfectly collapsible and easily carried.



"Likly" Soft Kit Bag

An innovation in American bag construction. When empty can be folded and packed in a small space. Made only in russet color and with the best kit frame.



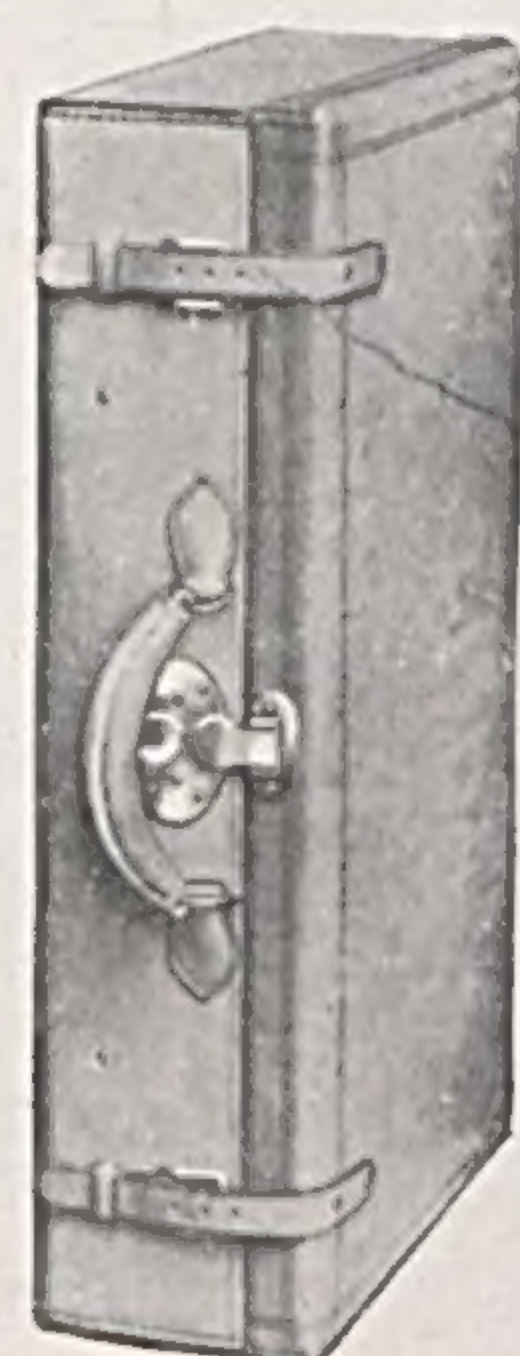
"Likly" Men's Suit Cases



*If it's
"LIKLY" Baggage
you've bought the best.*



"Likly" Women's Suit Cases



HENRY LIKLY & Co.

504 Lyell Avenue,

Rochester, N. Y.

Women's Outer Apparel

YOUR early inspection of our establishment will be appreciated.

On the first floor will be found:

Furs and Waists

Second Floor:

Tailored Suits and Coats

Third Floor:

Gowns and Evening Wraps

Fourth Floor:

Millinery

Fifth Floor:

Apparel for Girls in their 'teens

ALL of the selections, from the simplest to the most elaborate, are original in design, of uniform quality—the best—and sold at sensible prices.

J. M. Gidding & Co.

564-66-68 Fifth Avenue
Forty Sixth and Forty Seventh Streets
New York

L&T CORSETS



L&T. 237



L&T. 2560



L&T. 230

*Corsets
adapted to
meet
every figure*

*Lord & Taylor
Broadway and Twentieth
Fifth Avenue, Nineteenth Street
New York*

"Onyx" Hosiery

Trade

Mark

Silk

We aim to make

"Onyx" Silk Hosiery



necessary for every well dressed Man and Woman.

We merit this preference by producing the very best hose at the price with the very latest improvements.

We guarantee every pair bearing the "Onyx" Trade Mark to be free from Manufacturers' Imperfections, and to give good service, or otherwise new pairs will be given in exchange.

Every pair of "Onyx" Silk Hosiery has the Trade Mark plainly stamped in gold—a Trade Mark which has never been allied to inferiority.

Few gifts for the Holiday Season equal the satisfaction given by the "Onyx" hosiery.

SILK HOSE FOR WOMEN

498. A Pure Thread Silk in Black and All Colors, of extra length with a "WYDE TOP" and "SILKLISLE GARTER TOP" and SOLE.

This "Onyx" Silk number is Twenty-nine inches long, and Extra Wide and Elastic at Top, while the "GARTER TOP" and SOLE of SILKLISLE give extra strength at the points of wear, preventing Garters from cutting, and toes from going through.

106. Women's "Onyx" Pure Thread Silk—the extraordinary value—best made in America—every possible shade or color—Black, White, Tan, Gold, Copenhagen Blue, Wisteria, Amethyst, Taupe, Bronze, American Beauty, Pongee—all colors to match shoe or gown. Every pair guaranteed.

\$2.25 per pair.

FOR MEN

315. "Onyx" Pure Thread Silk, Black and All Colors. Fine gauge with Lisle Sole. An Extra good quality.

\$1.00

620. "Onyx" Pure Thread Silk, Black and All Colors, medium weight, with "Onyx" Lisle Lined Sole—insuring satisfactory service.

\$1.50

Sold at the quality shops. If your dealer cannot supply you we will direct you to nearest dealer or send postpaid any number desired.

A beautifully illustrated catalogue just issued will be sent upon application. Write to Dept. 1.

Lord & Taylor Wholesale Distributors *New York*

NEW BUILDING



Redfern

Formal Opening of Fall Season with greatly increased facilities for business.

Exceptionally smart models in
GOWNS, SUITS
WRAPS, FURS, Etc.

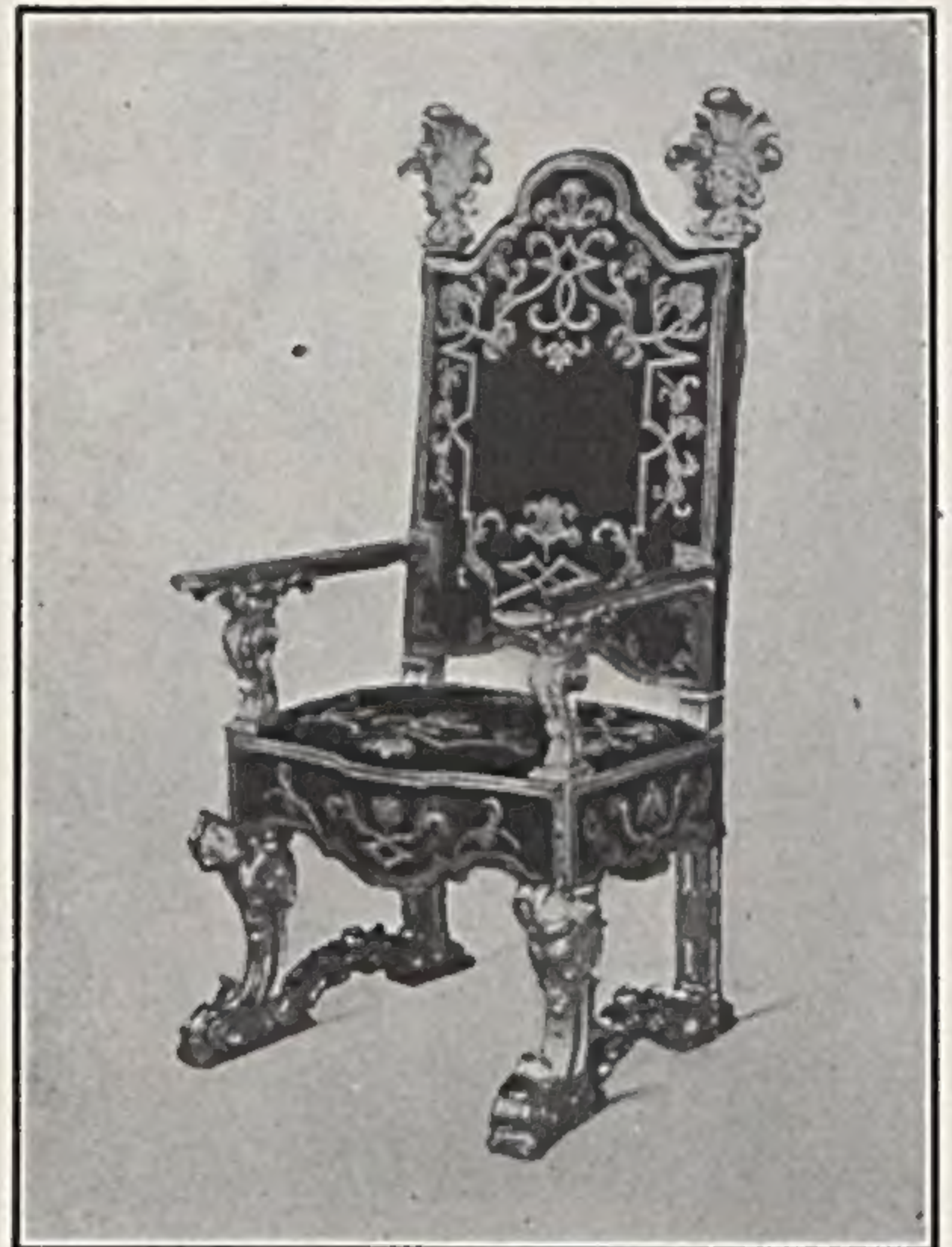
from our Paris house, specially imported for this occasion.

Inspection cordially invited

3 East 48th St., New York

PARIS
LONDON
EDINBURGH
NICE, CANNES
MONTE CARLO
ETC.

3 East 48th Street
FIRST BUILDING FROM
FIFTH AVENUE



POOLEY FURNITURE CO.

High Class

DECORATORS AND FURNISHERS

Madison Ave. and 31st St.

New York

FACTORY:

PHILADELPHIA, PA.



The "Hall Mark" on a piece of old plate means much to the fortunate possessor.

The name "Healy" on a piece of lingerie, a waist, or any other article from the Healy Specialty Shops, means even more.

It is the guarantee to the purchaser, that the finest of material and the most skilful workmanship has combined to produce garments, or articles that are as near perfection as human skill can devise.

Should you desire to know more about these beautiful productions, write us for special information. It is free.

Healy Specialty Shops

222, 224, 226 and 228 Woodward Ave.
DETROIT, MICH.

"We have the New things first"



THE TECLA COMPANY

beg to announce their removal to the TECLA BUILDING, No. 398 FIFTH AVENUE, and invite the public to visit the new home of Professor Tecla's marvelous Products and inspect the magnificent display of artistic creations that their Paris Headquarters have forwarded for the opening.

Tecla's Pearls were awarded the gold medal at the Brussels Exposition, 1910.

PARIS
10 Rue de la Paix

NEW YORK
398 Fifth Avenue

LONDON
7 Old Bond Street

No other Branches or Agents



From Godey's Lady's Book, 1842

They Dressed This Way in 1842

It looks strange to you now---but stranger still would seem the shoes the people wore then. The making of shoes has greatly improved even within the last few decades.

Underlying the whole gigantic industry of modern shoe manufacture is the Goodyear Welt System of Shoe Machinery, by which the art of shoe making has been wonderfully improved, and the cost of good shoes has been greatly reduced. Hand-sewed shoes that cost your parents and grandparents \$12 to \$20 are now duplicated by machinery, better made, and sold to you for *one-*

third that price, even though the cost of labor and materials has greatly advanced.

The Goodyear method duplicates on machines the process of sewing shoes by hand. A thin and narrow strip of leather, called a welt, is sewed to the insole and upper, and the outsole is sewed to this welt, thus leaving the heavy stitches outside, where they cannot tantalize the foot.

Ask the shoe salesman if the shoes he offers are GOODYEAR WELTS--- and remember that no matter where they are sold, or under what name, every really good Welt shoe for man or woman is a

GOODYEAR WELT

The United Shoe Machinery Company, Boston, Massachusetts, will send on request, without charge, the following booklets:

1. An alphabetical list of all Goodyear Welt Shoes sold under a special name or trademark.
2. A book which describes the Goodyear Welt process in detail, and pictures of the marvelous machines employed.
3. "The Secret of the Shoe: An Industry Transformed," which tells the true story of a great American achievement.

"S and X"

A Market Place for the Personal Belongings of Our Readers

RATES.—For the first 25 words or less, \$1.00. Additional words five cents each. Price when given (as \$4.50) counts as one word; in giving dress measurements, etc., six figures count as one word. *The correct remittance should accompany every order.*

REPLIES to these advertisements should be placed in a stamped envelope, with the number of the advertisement and date written in the corner (e. g., No. 57-B, November 15th, 1910). Then fold this envelope and enclose it in an outer envelope addressed to us thus:—Manager Sale and Exchange, Vogue, 443 Fourth Avenue, New York. Your

reply will be forwarded to the advertiser by the next mail after it is received at this office.

ENCLOSE no money in your first reply. Wait till you hear from the advertiser that your offer is acceptable.

DEPOSIT SYSTEM.—In order to facilitate the inspection of articles advertised, Vogue will receive on deposit the purchase money for articles valued at \$5.00 upwards. When the sale is concluded, the money will be forwarded to the advertiser, or if no sale results, the money will be returned to the depositor. Full particulars of the deposit system, and of our other rules, will be sent on request.

Wearing Apparel

SAPPHIRE sequin ball gown, over blue chiffon and white taffeta. Very striking. Good condition. Price \$50. Bust 38-43. Dull jet evening gown, new, completely covered with paillettes. Cost \$150; will sell for \$65. 40-43. No. 71-A.

WILL dispose of the following: Black and gray mixed diagonal cloth tailored suit. Cost \$65; will take \$35. Taupe broadcloth afternoon gown. Cost \$150; will take \$25. Bust 36. No. 63-A.

WANTED—Summer outfit for person in mourning. Black or white dresses. Size 36. Must be reasonable. No. 14-B.

WANTED—Fur coat or set of furs in some handsome fur—not pony. Could have remodeled if necessary, but fur must be in good condition. No. 12-B.

MY NEW Persian Lamb coat; length 42 inches, but 36; for \$190. Cost in Paris this summer \$250 without duty. Must dispose. No. 62-A.

A TWO-PIECE cross saddle riding habit, by first class tailor. Black broadcloth coat and divided skirt. 36-inch bust. Will accept \$30 from immediate purchaser. No. 67-A.

FOR SALE—Black satin Liberty cape, made of finest quality of wool black satin. Trimming black and gold. Absolutely new. \$25. No. 70-A.

WANTED—A black or brown velvet coat or cloak for evening wear. Bust 38 or 36. No. 13-B.

HANDSOME lace dress, panels of real Venetian point and embroidered net. This dress comes from a well-known Paris house. Cost \$300. Practically new. 38 bust, 42 skirt. This would make stunning dress for the stage. Price \$100. No. 46-A.

GOING into mourning; will sell three handsome tailored suits. Perfect condition. Size 34-36. Dark catawba broadcloth, cutaway, heavily braided. Medium gray, rough weave, silk trimmed. Cost, each \$150. Sell \$50, respectively. Dark green velvet Eton, braided. Cost \$100; sell \$35. No. 65-A.

SEALSKIN coat, very handsome. Made of best skins obtainable in America. Cost \$450. Send for details and make your own offer. No. 55-A.

BEAUTIFUL large three-cornered black chantilly lace shawl, suitable for wrap or dress. Cost \$150. Sell \$60. Stunning black Spanish silk lace scarf, three cornered; cost \$65. Sell \$20. Both pieces imported years ago, but never worn; look new. No. 69-A.

IMPORTED Scotch suit for boy of six. Never worn. Cost \$30; will sell for \$15. No. 60-A.

Furniture

VERY handsome mirror, 6 x 4 feet, carved wood frame. Price \$100. No. 50-A.

FOR SALE—Some old mahogany and rosewood furniture. Claw-foot card table—pair twin four-foot carved beds—low-boy—secretary—sofa—chairs—irons. No. 64-A.

SMALL colonial mahogany sideboard or serving table. Length 48 inches. Price \$50. No. 49-A.

LOUIS XVI consol table and mirror. Painted French gray; handsomely carved. Length of table 51 inches; height 35 inches. Mirror 5 feet 4 inches high. In perfect order. \$75. No. 47-A.

BEAUTIFUL antique sofa, very delicate mahogany frame, with bronze mounts, arms finished with gilt swan heads; covered in old green damask. \$100. No. 48-A.

ANTIQUE furniture, paintings, bronzes, etc., for rent. Many family heirlooms included. Terms extremely moderate. If interested, write at once for particulars. Inspection invited. No. 41-A.

BEAUTIFUL little Louis XVI drawing-room set, antique, consisting of one sofa and two armchairs, gilt carved and covered in rich brocade. \$150. No. 52-A.

PAIR very handsome Sheffield plated candelabra. Have just been replated by Tiffany. \$75. No. 51-A.

Professional Services, Etc.

A LADY of exceptional social position, experienced traveler, desires to chaperone one or more ladies to travel in America or abroad. References given and required. No. 21-C.

A CULTURED family will receive into their country home in Rhode Island three or four children under boarding school age. Good discipline, outdoor sports, excellent private schools or tutors, fine climate. Highest references. No. 17-C.

ATTRACTIVE young lady (very musical, with much social experience and also very fond of children) would like a position as companion in an exclusive family. References exchanged. No. 16-C.

AN experienced and active woman would devote her morning hours to taking charge of house for an invalid or widower with family. Marketing, catering, shopping, directing and engaging help, etc. Can furnish first-class references. No. 20-C.

YOUNG gentlewoman with small income offers companionship to cultured adults. No remuneration other than refined, high-class home and its privileges. Would travel. No. 19-C.

LADY with 15 years' residence and travel abroad wishes to chaperone one or two young ladies, either for study or travel. References given and required. No. 18-C.

For Rent

FOR RENT—For winter season, at Camden, South Carolina, a Colonial house completely furnished in old mahogany. Nine bedrooms; three baths; furnace and open fires. Stabling for five horses. No. 3-D.

Miscellaneous

A WEBER Upright Piano. Excellent tone, in perfect condition. Cost \$750. Will sell for \$200. No. 68-A.

SCOTTISH terriers. The most fashionable dog of the day, unexcelled as pets for children. A few puppies for sale cheap, from the best imported championship stock. No. 37-A.

VERY fine high back comb of carved tortoise shell. Never worn. Cost \$20; will sell for \$10. No. 61-A.

SEVEN yards of four-inch Brussels point lace and three and a quarter yards of twelve-inch to match; appraised at \$100. Will sell for \$70. Never worn. Three silver spangled Egyptian scarves, new, \$5 each. Handsome pale pink coral dog-collar, with pearl bars. Value \$125. Will sell for \$80. No. 66-A.

Advertise Now

Now is the time to advertise.

Even if you have never considered advertising before, remember that you have never before had such an opportunity as this.

The Sale and Exchange of Vogue is the only department of the kind among the women's magazines of America. It is therefore your only opportunity to dispose of your extra personal belongings quickly, privately, and without much expense.

In fact, the "S & X" is far less expensive than any other way of selling private possessions. If sent to a public auction room, the cost of selling any article will be at least 15 or 20 per cent of its value. For instance, it will cost fully \$90 to sell a piano valued at \$500.

Compare this sum with the small cost of advertis-

ing in the "S & X." The average price of all the *advertisements* on this page is only \$1.17—yet the average value of the *articles* advertised is \$81.74,

This means, as you will readily see, that the "S & X" is not only the most private, but the least expensive, way in which you can dispose of your belongings.

In the next issue of Vogue we shall have some interesting letters to publish, telling at first hand what the "S & X" has done. In the mean time read the advertisements on this page and you can hardly fail to be interested.

And remember—*now* is the time to advertise. Your advertisement will be read by a host of discriminating women, many of whom will be ready and willing to satisfy your requirements.

A Friend in New York

Suppose a friend in New York came to you and said :

"Don't trouble yourself about this year's Christmas Gifts. Let me attend to all the details. Here is a big, illustrated list of all the best Christmas gifts offered by the leading shops of New York. Read the list over at leisure and pick out something appropriate for everyone you wish to remember. After you have marked your selections, I will buy them for you—without making any charge for my services—and you needn't do a bit of the tiresome shopping yourself."

Wouldn't you consider that a very handsome offer? Your gifts would be as individual as ever, because you had picked them out yourself. They would be even *more* acceptable than in former years, because you could select them in the quiet of your own home instead of in the confusion of the Christmas shops.

And suppose, too, that you were living in a town far from the great Metropolitan shops. Your choice would therefore be limited to a few articles in the local stores—articles which all your friends are sure to have seen—and priced—themselves. You couldn't buy for them anything very *new*, could you?

But if the friend who kindly offered to do your Christmas shopping lived in New York, and knew all about the New York shops, she could easily buy gifts for you which nobody in your town could possibly have seen.

Everything considered, this would be a splendid opportunity—if it only came true!

Don't imagine it will never come true. You *have* a friend in New York, who knows all about the New York shops, and who is ready and eager to do your Christmas shopping for you. Just read the next issue of *Vogue*, and especially the page headed "*Vogue Will Do Your Christmas Shopping.*" Notice that this is in every sense of the word a *friendly* offer—because there will be no charge whatever for this service.

If you will act on the hint contained in that page, you can make this Christmas a memorable one for your friends, and you can also save yourself an almost incredible amount of trouble and worry. There are all sorts of good things for you in the next issue of *Vogue*. Pages and pages of gift suggestions, superbly illustrated; a convenient index of suitable gifts for every member of the family; and . . . but we won't give away the whole secret before the issue appears.

Tell your newsdealer to reserve a copy for you. He will do it if you warn him in time—otherwise you run a serious risk of finding his whole supply sold out.

Dated December 1st

Price 25 cents

P. S.—If you are a *very* forehanded and energetic person, you have doubtless begun to make your Christmas plans already. Why not write us before you do anything more, and find out what we can do for you? We will be pleased to give you all the particulars *now*, even before we announce them in the next issue. Address your letter to:

**The Christmas Bureau of Vogue
443 Fourth Avenue
New York**

Or if you happen to be in New York before November 25th (the day the next issue will appear), you might pay us a visit. It will be a pleasure to explain our Christmas plans to you in person. The *Vogue* office is at 443 Fourth Avenue, corner Thirtieth Street.

SHOPPERS' AND BUYERS' GUIDE

A classified list of business concerns which we recommend to the patronage of our readers.

RATES

One year, (payable in advance)..... \$40.00
 One year, (payable monthly, subject to 5% cash discount). \$50.00
 Single insertions, (subject to 5% cash discount)..... \$2.50
 Space Limited to 4 lines—about 25 words. Forms close 3 weeks in advance of date of issue.

Art Goods

JIG-SAW PUZZLES 35c up to \$10.00. English Linette Playing Cards 50c Pkgs. Score-Pads—Books on Patience, Bridge, etc. Mail Orders. Whaley's Book Shop, 430 Fifth Ave., N. Y.

At the Sign of the Crown Company Hand work in Copper, Brass and Jewelry, Card Prizes and Gifts. Special attention to Mail Orders. Catalogue. 336 W. 95th St., New York.

COAT-OF-ARMS and Book Plates. Arms painted in true colors for framing. Original designs in Book Plates. Penn de Barthe, 929 Chestnut St., Philadelphia.

Boas, Feathers, Etc.

MME. APHE. PICAUT OSTRICH BOAS AND FEATHERS. Repairing, Cleaning and Dyeing. 33 West 34th Street. New York.

METHOT Ostrich Feathers of quality. New Plumes made from your old, discarded feathers at half the cost of new. Dyeing, cleansing and curling. 29 W. 34th St., 925 Broadway, N. Y.

Books and Music

"Successful Gowning." Most practical of all books on dress. By Mrs. Lee, now and for many years fashion expert for N. Y. Evening Telegram. \$1.50. Mrs. Eliz. Lee, Flushing, L. I.

For Children —Michael the Lion of Ergakuk. "Abundantly illustrated—rollicking rhyme," Chicago Exam. Will captivate any child. Jour., Ore. By mail \$1. Wm. B. Burrows, Sta. N., N. Y.

Of course you play "Moon Moths," by Albert Küssner, but do you play his latest compositions "The Evening Hour," "Memories," etc. Catalogue. L. C. Küssner, Pub., Chicago.

Bridge Whist

"RAD-BRIDGE" CLUB LINEN PLAYING CARDS. Design of back fine hemstitched linen. Patented. Red, blue, brown and green. 25c. pack. Gold Edge, 35c. Send for samples.

"RAD-BRIDGE" Silk Velour Playing cards. Latest, "It's a beauty." Same quality, size, colors and price as our famous club linen card, only difference design of back. Samples.

"RAD-BRIDGE" LIFE'S BRIDGE PAD. 26 cupid pictures by "Life" artists in pad of 50 sheets. Space for more than 150 rubbers. 25c per pad. \$2.50 per dozen. Sample free.

"RAD-BRIDGE" sterling mark on Bridge accessories the world over. Illustrated catalog free. Ten cents in stamps (less than cost) secures our handsome sample wallet in addition.

"RAD-BRIDGE" GOODS ARE SOLD by first-class dealers everywhere, or will be sent direct, carriage paid, on receipt of price. Dept. V. Radcliffe & Co., 144 Pearl St., New York.

China and Glass

T. F. REYNOLDS, 7 E. 28th St., New York. China and glass at moderate prices. Metal and leather goods. Attractive novelties for Xmas and wedding gifts.

Chiropody

Dr. E. N. Cogswell Surgeon-Chiropodist. Scientific and Sanitary methods. Expert Manicuring. Dr. Cogswell's Foot Tonic insures foot comfort. \$1.00 per bottle by mail. 418 5th Ave., N. Y.

Cleaners and Dyers

Laces Dyed to Match Gowns. Dressmakers' materials, garments cleaned, dyed. Mme. Pauline, 233 W. 14th St. Branches: 351 Broadway and 115 E 34th St., New York.

Cleaners and Dyers—Cont.

REES & REES Cleaners and Dyers. Laces a Specialty. New York, Boston, Philadelphia, Atlantic City. Main Office and Works, 232, 234, 236 East 40th Street, New York City.

LEWANDOS America's Greatest Cleaners and Dyers. Boston, Mass., 284 Boylston Street and 17 Temple Place; New York, 557 Fifth Avenue; Philadelphia, 1633 Chestnut Street.

LEWANDOS—BRANCHES Washington Albany Providence Newport Hartford New Haven Bridgeport Lynn Salem Cambridge Delivery system Telephone in all shops

KNICKERBOCKER Cleaning and Dyeing Co., New York. Newport, Paris. Main office & Works, 402 E. 31st St. Branches: Martha Washington Hotel; 627 Mad., 1545 & 2827 B'way.

Paul L. Bryant, 291-5th Ave., N. Y. 20 other stores: Brooklyn, Jersey City, Newark, West End. Telephone connections. Everything dyed or cleaned, including carpets. Ladies' costumes a specialty.

Confections

FAMOUS Salto-Nuts—Italian Chocolates—Oriental Delights. Quite the vogue for Bridge, Receptions and every day. Write now for booklet "V." Hatch, B'way & 30th St., N. Y.

Huyler's Grotesque Figure Boxes 15c. each. Sold by our Sales Agents and at all HUYLER'S Stores. 12 different designs—each of interest to the children.

Corsets

MME. ZUGSCHWERT Custom Corsets. All Designs. Latest Creations in Lingerie. Republic Building, 249 State Street, Chicago.

MME. S. SCHWARTZ CORSETIERE. 12 West 39th Street, New York Telephone, 4882 Murray Hill.

MME. BINNER CORSETIERE. is cultivating figures with her famous corsets at 18 East 45th Street, New York.

MME. ROSE LILLI, Corsetiere. Models which accurately forecast the "Trend of Fashion." Custom made only. 15 West 45th St., N. Y. Tel. 2818 Bryant.

OLMSTEAD CORSET CO. High Grade Corsets designed for each individual. "Gossard" Front Laced Corsets. Lingerie. Tel. 5224 Gramercy. 44 West 22d St., New York.

BOSTON HYGIENIC CORSETS Front Lace. Stock or custom made. Send for 1911 catalogue. Wholesale or retail. 398 Fifth Ave., N. Y.; 501 Washington St., Boston.

WANTED Corsetieres to represent our high grade corsets. Exclusive territory in several large cities. Information at our New York Office. Goodwin, 373 Fifth Ave.

MISS AHERN "The Directoire Corset," TO REDUCE THE FIGURE. To order only. 69 West 48th St., New York. Tel. 1909 Bryant.

MRS. A. H. WADE, 366 Fifth Ave., New York. Room 615. Telephone 5877 Murray Hill. Mrs. Wade's Corsets are to be had exclusively at this address.

LE PAPILLON CORSET CO. Mme. Gardner, formerly of 373 Fifth Ave., has assumed management of above concern at 21 W. 38th St., N. Y. Tel. 4383 Murray Hill.

BERTHE MAY'S CORSETS Specialty for Maternity and Abdominal Support. Dress as usual. Uninterrupted comfort. Mail Orders. 125 W. 56th St., N. Y.

EXCLUSIVE MODELS in custom corsets, bust confiners and lingerie. Pneu Form Co., 322 5th Ave., New York. Telephone 4250 Madison Square.

THE NEW EMPIRE CORSETS and Brassieres. Of woven silk elastic. They mould and reduce the figure. To order only. Mme. E. Watson. 18-20 W. 34th St., N. Y. Phone 3140 M. Hill.

MISS H. C. WATSON Importer and designer of Corsets. Removed to 542 Fifth Ave., cor. 45th St., N. Y. Moderate prices. Auto and sporting corsets.

Corsets for New Empire Gowns Non-laced and non-clasped comfort corsets for invalids and convalescents. Out-of-town orders a specialty. Miss H. C. Watson, 542 5th Av., N. Y.

Dancing

PRIVATE CLASSES for Ladies, gentlemen and children in body-building and hygiene. Louis H. Chalif, Grad. Imp. Ballet School of Russia. 7 West 42d St., New York.

Decorating and Furnishing

Interior Decorating, Designing and House Furnishing. Samples of all materials submitted, no charge for same. Correspondence solicited. Mrs. M. S. Morris, 4 W. 40th St., N. Y.

John S. Bradstreet & Co., Importers, designers and manufacturers of hand-made furniture, mural decorations, interior fittings, and wrought metal work. Minneapolis, Minn.

Gowns and Waists

MRS. M. BUSSE Evening, street and strictly tailor made gowns, imported and original designs. Evening gowns a specialty. All orders filled at short notice. 766 Madison Ave., near 66 St

MANIE GUION THOMPSON 32 E. 58th St., N. Y., one block from Hotel Plaza. Waists, Blouses, Hats, etc. Misses' and Children's smart coats and frocks to order.

GEO. ELLIS, Ladies' Tailor for Smart Plain and Fancy Suits from \$40 up. Latest and advanced styles. Materials accepted. Designed, Mail orders solicited. 44 West 36th St., N. Y.

MISS KELLENS 134 W. 48th St., N. Y. Gowns and Coats for all occasions. Material accepted and designed. Mail orders without fittings. Prices moderate. Tel. 3043 Bryant.

JANE (Incorporated) Originator of the Jumper, costumes for all occasions. Every facility for and personal attention given out of town patrons. 17 W. 30th St., N. Y.

A. LUST. Ladies' Tailor. Riding Habits. Special attention given to mail orders. 589 Fifth Ave., cor 47th St., New York. Telephone 2043 Bryant.

TAILOR GOWNS Remodeled to prevailing styles by J. H. Comstock for the past 17 years. Now located at 286 Fifth Ave., N. Y. Tailor suits from \$65. Tel. 158 Mad. Sq.

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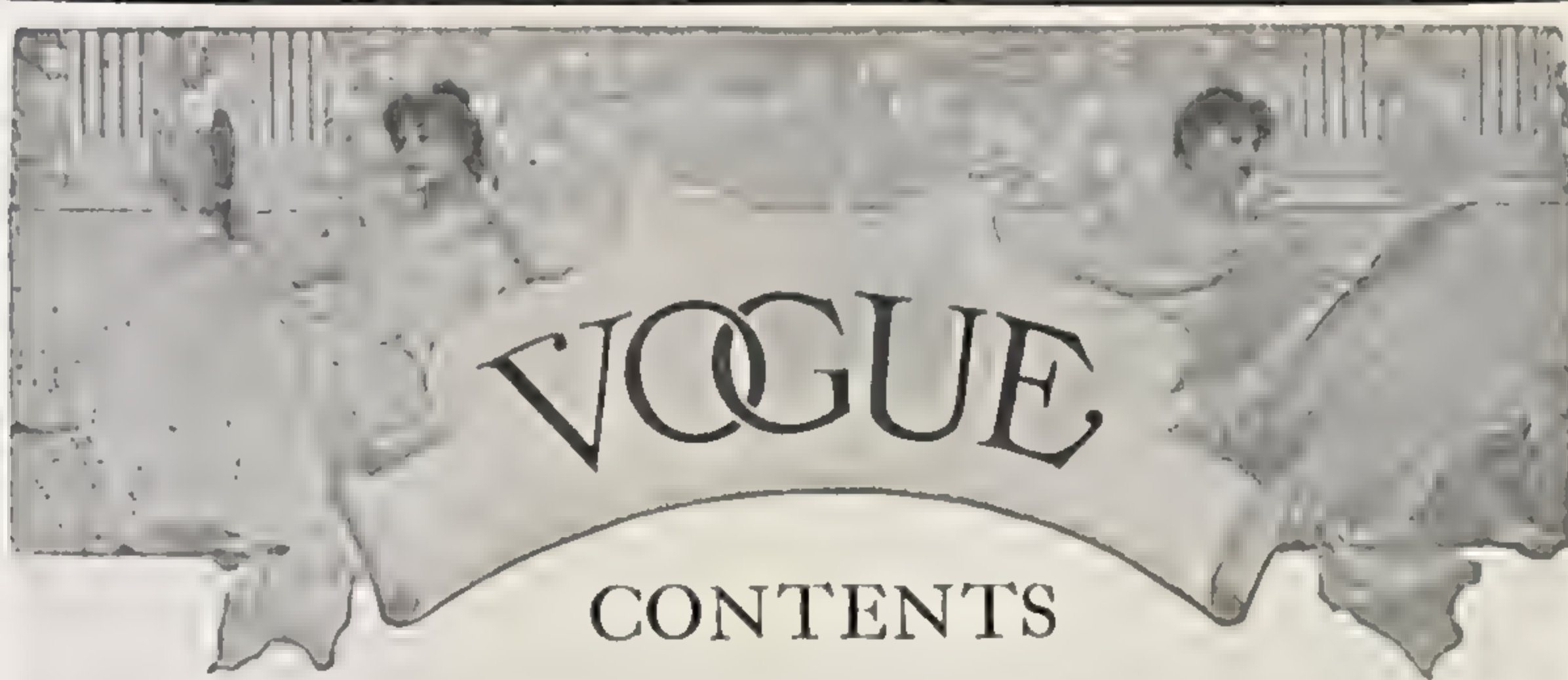
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MISS AGNES LE ROY EDGAR

Mr. and Mrs. Newbold Edgar's charming young daughter, who will make her début this winter



Photograph by Curtis Bell

MISS MARIAN VAN RENNSELAER KENNEDY

Her mother, Mrs. Henry V. R. Kennedy, will present her to society at a dance at Sherry's, December 16th



Vogue

WEATHER VANE STAGE of the PARIS MODE

THE Grand Prix d'Automne, vastly more important than any other similar event of the entire year, was positively brilliant from a dress point of view, while the warm day made one fancy oneself in June. The modes displayed that day were varied enough to cause intense anguish of mind to one seeking hints for her own wardrobe, and decided indications of an attempt on the part of important houses to return to the modes of a quite forgotten and commonplace period, that of the seventies, led to utter bewilderment.

MODES OF THE SEVENTIES EXPLOITED

At the Maison Worth on their opening day I saw—and described for Vogue at the time—gowns, capes and wraps so radically different to the popular modes of the moment they seemed to me full of meaning—pointing a finger of prophecy—clearly showing an attempt to introduce the modes of this most unpicturesque period. How far or how successfully it will be pushed by this house, to what extent it will be followed by others, it is impossible to predict. From the costumes worn at this autumn race I have selected a few for description, to show that other houses are inspired to work on the same lines. At all events, it is the *new*, the latest note.

THE PLAITED SKIRT AND THE BASQUE AGAIN

An extremely tall, splendidly formed woman—especially chosen, probably, to show to advantage this special gown—walked conspicuously about the *péage* dressed in a dark blue satin and velvet costume made with a short, knife plaited skirt. Winding the hips closely—after the fashion called twenty-five years ago a “tie-back”—a sash overskirt looped at the back into long, velvet bordered ends that fell to the hem of the skirt. With this skirt was worn a veritable basque. Fitted with seams, it moulded the figure and reached about six inches below the waist line; under a line of handsome frogs and buttons it closed flatly to the throat, and the sleeves set into a small arm hole were long and tight. This was a clear example of a street costume of that time.

A FICHU AND FULL SKIRT

Prettier than this, more graceful, a costume of black

Autumn Race Meet Reveals a Bewildering Array of Conflicting Fashions in Which a Strong Flavor of the Unpicturesque Period of the Seventies Is Readily Noted—The “Camail” and the Blue Stocking Fad

satin, which I was told was sent from the house of Callot Soeurs, was quaintly attractive on the slight figure of its pretty wearer. The round waisted corsage, with its traditional three seams in the back—inseparable from all bodices at that time—was draped closely about the shoulders, with a bertha of fine Breton lace, its pattern run on the net foundation with fine silk threads. Of the new Burgundy red, a wide moiré ribbon

Several fur wraps, mantles and capes further showed this trend of fashion. A long fichu-shaped seal mantle pointed nearly to the hem of the skirt at the back, and fell in long, square finished ends in front. It was beautifully lined with pink and blue brocaded silk. And a small shawl-shaped mantle of black breitchwantz had a pointed Capuchin hood lined with ermine. There were many of the close shoulder capes in fur, and in

folded itself about the slender waist to tie in a stiff, triple-looped bow at the back, hanging long ends. A band of skunk fur hemmed the short, full skirt. (See ill.)

FUR CAPES SHOW THE NEW TREND

lace trimmed with fur. Extremely beautiful in all ways was a waist deep seal fur cape having its fronts flung back to shape revers, lined throughout with ermine, the revers were embroidered in gold, and the edges rolled a little, showing the ermine on the outside.

Showing splendidly effective on a short, full-skirted gown of black satin, a deep round cape of old gold lace covered the shoulders and fell to the lower edge of the folded belt; and there were upward turning cuffs to match on the elbow sleeves.

FASHION FORERUNNER

An admirable costume worn by the Duchess d'Elchingen showed a really new design, and one likely to reach popularity. Of dark green camel's hair cloth, in redingote shape, it closed from chin to hem with large silk-covered buttons sunk inside wide rims of black horn. Darker green silk sashed it, high and wide; over the fastening at one side of the front one short fringed end was pulled, to fall from the top—after the latest fashion—the other end hung to the knees.

Shaped from seal fur a little “camail” that reached only below the shoulder-blades, sloped sharply from the neck to the edge of the shoulders. The edge of the short, scant skirt was pleasantly free from the already too universal fur band, but the fur was continued in an immense bag muff. Short and loose, the Mandarin sleeves also struck a new note in lace undersleeves of the same shape that fell, elbow length, over the tops of the long, loose, wrinking gloves.



Anything more sumptuous in effect than these exquisite coats can scarcely be imagined. Of satin and brocaded velvet combined with spotless ermine, the coat at the left is a thing of regal beauty. The second coat, of white velvet and golden fitch fur, is from the trousseau of a young bride of the season.



One of Paul Poiret's characteristic costumes, with military braiding, topped by an original hat trimmed only with a gold cord. The seated figure wears a Burgundy colored velvet gown. Seen on a smart American, sketched at Compiègne

THE CAMAIL

These little shoulder capes the French call "camail," fitting the shoulders like armor, modeled after the little capes worn by certain church ecclesiastics, is a fascinating little garment to add to a silk or wool costume. Differing somewhat from the one described is one of black velvet worn with a one-piece costume of "luicole" blue moiré silk. It seems cut all in one piece, touching the waist line at the back and rounding from the neck in front, where it closes under two flat buttons and real button holes. It was lined with a lovely soft shade of cerise silk that showed as it turned over a little at the neck in the close adjustment of it, and also at the lower edge (see illustration). Made of a darker shade of blue, the big velvet hat, tipped to one side to show the little skull cap of white lace, laid flat and close over the hair. These "bonnets" are worn with large hats and as well with small, towering toques.

THE MANNIKIN AT THE RACES

Many costumes worn that day, picturesque and beautiful, were built on Directoire lines, and there were others still, of no date except that of to-day, resulting in an assembly of women gowned with remarkable elegance and taste. Even the extravagancies were so well worn they were received with admiration; and, indeed, there were few eccentricities. It was a dress parade, in fact, as unblushing on the part of the professionally gowned women as though they were exhibiting in the reception rooms of the houses where they are employed. A beauteous creature, a stately mannikin from a famous house, after strolling slowly about the grounds to the edification of every woman in sight—and not a few men—finally calmly divested herself of her long coat—an elegant garment of brown ribbed velvet showing a slight gleam of color inside the ribs, and with a wide collar and deep cuffs of a curious fur dyed in

stripes of brown and gray—to show her gown beneath. This, also, was of velvet, draped in a most novel fashion with brown mousseline de soie in folds that crossed the corsage, shaping one short sleeve; the other sleeve and that side of the corsage was of the velvet. Gold lace and blue and gold embroidery trimmed and belted it. The scant skirt touched the ground on the front and sides, and deepened at the back into an absurdly amusing little sharp point, dragging a few inches.

THE GATHERED SKIRT

The skirt seen oftenest is really charming, with its slight fulness at the waist line carefully disposed to take nothing from the grace, the slenderness of the figure. No more is seen the ugly stretched plainness across the back that gave even to the slightest figures a certain awkwardness. A gown that showed well these simple lines of soft black satin with a short skirt gathered to a round waist, and easy fitting, was made striking by flat, square, double collars finishing the collarless neck, and upturning double cuffs on the elbow sleeves; the under collar and cuffs were of black satin, the upper ones of cerise mousseline de soie, and all were finished with simple hemstitching.

NEW EFFECT IN BRAID TRIMMING

Black silk braid, plain and in weaves as fanciful as embroidery, was seen in great profusion trimming gowns of every material. These wide braids, often measuring twenty inches, are novel and immensely popular, yet their price will keep them from commonness. Among smart woolen tailored costumes I admired one of butter yellow ratine. Shaped on the simple lines of a plain, well-shaped skirt, and half long coat, fitting closely about the hips, it was made elaborate in effect by a trimming of big cords covered with the coarse wool and many large, flat gold buttons. Worn with a black hat and black furs, it was stunning.

SUPERB COAT OF BROCADED VELVET

In this crowd of well-gowned women there were so many long coats of black breitch-wantz—trimmed with opossum, seal, taupe, ermine, sable and chinchilla, as well as other furs of olden times, like golden fitch, now called putois—they ceased to interest one. But the richness and beauty of two new coats I saw are charmingly shown in the accompanying drawing. The coat on the left-hand figure is of Saxe blue satin deeply bordered at the foot and on each side of the front with rich brocaded velvet figured in blue and gold. Big ball gold buttons, five of them, close the garment as it laps below the waist line. There are deep cuffs of the brocade, headed by a band of ermine fur, and the enormous revers that turn far over the sleeves are faced with ermine and finished with a big gold cord. The oddly shaped ermine muff is split in the middle by a strip of the blue and gold brocade and edged with gold cord curled into loops and five smaller, flatter gold buttons are posed at the end of the decoration. The hat, quite remarkable in size, covered with ermine, is faced with blue satin and trimmed with a tall white aigrette.

WHITE VELVET AND FITCH FUR

The second coat, especially designed for a calling costume for a young bride, is of creamy white velvet, heavily embroidered in coarse white silk and trimmed with golden fitch fur, lovely in contrast to the white velvet with its rich yellow tones under black-tipped hairs.

The band of fur that crosses the front ends on the hip under a large rosette of four fur tails. The large soft muff and the tall toque are of white velvet trimmed with the same kind of fur.

HATS AND HEELS

The diversity of hats is amusing—large and small! The smart bi-corne; close things that resemble Breton caps, of silk, fur and velvet; immense Louis XVI hats, Charlottes and big calottes—all are worn and, speaking generally, they are trimmed with plumes, feathers and fur. The back of the neck is less covered than has been the case for some time, but in large hats this seems the principal change.

An odd hat seen on race day, belonging to the period of the basqued costume, was trimmed with a long, drooping feather made entirely of chenille strands and loops, all in a charming shade of blue.

All over the *pésage*, peeping from under the edge of the short skirts, twinkled high heels, red, white and golden.

UNTRIMMED VELVET SUITS

New velvets used for gowns are soft as satin, and as glossy; while their first cost is considerable, they seem to point to an era of economy. They are so plainly made, so severe in line, so graceful in their straight silhouette, with a tiny pointed or small, square train, that no trimming is desired beyond a simple lace adornment. How graceful such a gown lately sent home from a smart house of the Place Vendôme! The skirt, slenderly scant, with its merest apology for a train, short enough to show the foot in front, is fitted smoothly over the hips and lightly gathered to a round waist line, slightly raised at the back. The corsage is as simple. Seamless, save for the short under-arm seams, it fits easily, with the smallest amount of fullness drawn into the wide belt. A wide, flat, round lace collar—such as all the world has laid away in some half-forgotten box or drawer—finishes the neck with or without a guimpe to supply a high choker. Small coat

sleeves turn up at the elbows into cuffs, faced with white silk, over tight mull undersleeves. The sleeves of such a gown may be cut off straight at the elbows with an upturned lace cuff to match the collar, or they may be lace frilled. Extremely elegant is such a gown for indoor wear, and how easily it may be turned into a street costume by the addition of the little "camail," a short, close-fitting coat or a long fur stole.

STOLES AND MUFFS

New shawl-shaped stoles are made of a new material resembling plush, in soft taupe shades. It is ribbed like corduroy, with a glint of different color between the ribs, mauve or heliotrope. It is lined with changeable silk to match, and all its edges are trimmed with fur. Shaped on the same lines is a stole of black velvet, smart and elegant, lined with white satin and widely hemmed with spotless ermine. Soft as mousseline de soie are long fur scarfs, useful as well as beautiful, to wear the first months of autumn with satin street gowns. Pure white ermine is charming worn with black or dark blue satin. The ends are hemmed wide with sable fur and heavily fringed. The muff is of ermine, with sable bands at the ends. New rosettes used to fasten stoles and fur-trimmed garments are made of three or four little fur heads set inside wide frills of mousseline de soie. Ermine heads clustering inside black frills are fascinating.

TWENTIETH CENTURY BLUE STOCKINGS

Why the name blue stocking attached itself to literary women I cannot discover, but to-



One of Callot Soeurs quaint models, showing a bertha of fine lace and a sash of the new Burgundy red moire ribbon

AN ORIGINAL HAT

One bright day at Compiègne, at tea on the veranda that pleasantly overlooks the lawns, were several charming women. A smart American is pictured in the seated figure of the drawing in a costume of Burgundy colored velvet and mousseline de soie. The bits of *fantaisie* that show so prettily on the corsage and undersleeves are of red and gold embroidery, with gold buttons. The velvet tabbed effect on the corsage is repeated on the skirt. Extremely original is the hat that tops the Paul Poiret costume on the left. Of green felt, bound with velvet, it is trimmed only with a twisted gold cord circling the soft crown, and the thick gold tassel that draws it into a point. The little coat and skirt, given a military air with its trimmings of black braid and smooth gold buttons, is of striped bronze green cheviot, and darker green velvet is used for the narrow band at the neck, the cuffs, and a piping at the edges.

EFFECTIVE WHITE AND BLACK

Madame de Yturbe, always swagger in her gowning, wore white that day—white ratine, with one of the new shawl collars that cover the shoulders half-way to the waist and lengthen into long revers to close low—of the same material trimmed with wide black silk braid and edged with black fur. It was half long over an extremely scant, short skirt, and a little fullness at the back, puckered into a small space, was held by a fur-edged cloth band and two immense gold buckles. Her shoes of black varnished leather had large, square gold buckles and gold heels, and, beautifully topping all, the big hat shown in the

(Continued on page 82.)



A delightful mingling of delicate colors is effected in this pretty evening toilette, with its oddly tasseled train. Martial Armand model



The stunning white beaver and black velvet hat worn by Madame Yturbe

day the most chic of fashionable women deserve the name, for all are stockinged in blue, from the palest blue-white to the deepest blue-black of the crow's wing. It is a color particularly adaptable to many costumes, and particularly pretty with black varnished leather low-cut shoes, buckled with old silver or wide flapped with big ribbon bows. Much liked is a new shade of blue in silk and velvet called "bleu d'enfer." The "luicole" blue has been already mentioned, and still another shade is dubbed "Persian blue." This rather violent shade was turned back in wide revers and deep pointed cuffs on a short black velvet coat, and a bit of it peeped above the edges of the closing.

THE SHEEPSKIN IN NEW GUISE

The grand chic of the moment is "mouton gratté," sheepskin denuded of its curly hair and finished like suède. Ineffably soft, it makes an adorable finish to coats and garments, charming in its snowy whiteness on dark silk and velvet, bordering edges and facing collars and revers.

While there seems an intense rivalry between several of the gown-making houses, the autumn models are less guarded than has always been the case. They are published broadcast; photographs of many of them are seen on every hand. All this seems to point to a decided change in the near future. One shall see what one shall see, when the smart French women return to town, and with first nights at the smart theatres.



Photographs by Campbell Studios.
Miss Gladys Hinckley in
the Berkshires



Mr. and Mrs. Hamilton W. Cary at the annual autumn Horse Show at Lenox



Miss Constance Warren and
Captain V. S. Phillips

A S S E E N B Y H I M

A RAINY afternoon in late autumn, or, perhaps, by courtesy one might call it early winter! There is a chilly blast from the north-east and now and then along the walks and terraces the dead leaves in little companies join in danse macabre!

I always like a wood fire, and after giving up my house in town I had a daily source of complaint at the hotels because of the gas logs and steam coils and other abominations that abound there. In many of the new towers of Babel the open fireplace is forgotten. But we cling to country life until Christmas, and then only remain a brief season in town before we go to the South. There is so much to do at this time. For men who are fond of sport there is the duck shooting in the Virginia and Maryland waters. In some of the Southwestern States the roads have been so improved that a motor trip is not a bad experience. There are parts of Kentucky where it is almost ideal. We are given much to little junketings these days, and the country inns are quite modern and much better than formerly. But then we do not need to take our ease therein, because at all points we find the houses of people we know, and we are now much given to the Colonial type of hospitality.

ORIGINAL COSTUME DINNER

Perhaps it is because we are so much more and so much better acquainted these days with country life in foreign countries that we are taking so kindly to it in the states. Our establishments, as a rule, are not as large, but we have some which favorably compare with any on the other side of the water. The autumn has been one continued series of race meetings, horse shows, aviation and motor trials, dances and weddings. There is a certain note of studied informality which deceives us and which makes us imagine that we are leading the simple life. The hunt has not been so well attended except the sterling Meadowbrook. Our country is becoming too suburban, and we want more space; we have Lenox, of course, and this year the annual breakfast to the farmers was given by Mrs. Giraud Foster. Lenox has had a fad of surprise parties and serenading, and there has been a disposition to dress up and appear in fancy costume. This note has found an echo in other places, and Mrs. Thomas Hastings gave a dinner dance at Westbury, at which all the guests wore the costumes of the countries they had visited during the summer. This was in honor of Mr. and Mrs. Harry Payne Whitney, and was a variation and

Revival of Colonial Hospitality—Original Note at Country Place Dinner—The Lenox Horse Show—Stage Bridge Playing at Fault.

quite original. Mrs. Hastings is an extremely clever woman, and, although not a *bas bleu*, she is a woman of many ideas.

They are still going it on Long Island, and houses will not be closed there until long after Thanksgiving. The Mineola Charity Ball was an amusing gathering, but well patronized, and the Election Day meet of the United Hunts was another one of those family assemblages for which the Meadowbrook and the North Shore colonies are noted.



Mrs. De Witt C. Noyes, the daughter
of Mr. Conde Benoist Pallen, one of
Westchester's October brides

TITLE ACQUIRING

And the weddings. In October there were two American girls converted into countesses in a week. Each wedding was supposed to be very small and invitations limited, this meaning usually that one member only in a family is asked; even then there is crowding. Each of these weddings was well done, and under the direction of a noted restaurateur whose name is indicative of a certain conviviality in the way of beverage. On October 15th Miss Ripley, the daughter of Mrs. Sidney Dillon Ripley and the niece of James Hazen Hyde—one must not forget this, as it is a milestone of identification—became the Countess de Viel Castel, and on the 19th Miss Eleanor Steele was married to the Count Jean de la Greze. In many respects these weddings were much alike. There was a special train from the new Pennsylvania station to Hempstead in one case and to Westbury in the other. The New York station, although not formally opened at the time, was arranged for the reception of those who cared to go by train, and there was quite a bit of formality in their reception, and the guards of the Pennsylvania system were like so many liveried footmen. To some of us the experience of being shot under the river and out into Long Island in a few minutes was a bit novel as well as disconcerting. Many preferred to go from town by motor, and there were others again at the various house parties in the vicinity of Hempstead and Westbury, so that the trains were not all filled. The taxicab was brought into requisition at the Viel Castel-Ripley wedding to take the guests to the Ripley residence, some distance from Hempstead station. Mrs. Ripley had a huge marquee built on the lawn, and after the ceremony, which was performed in the drawing-room, and the subsequent reception, refreshments were served in this extempore dining-room, which was connected with the main house by a long canvas passage. Difference in faith of bride and bridegroom in each case necessitated a house wedding, and each ceremony was performed according to the formal rites of the Roman Catholic Church.

SOME OF THE THINGS I OBSERVED

The Countess de la Greze is the eldest daughter of Mr. and Mrs. Charles Steele. Mrs. Steele was Miss Nannie French, a daughter of the late Seth Barton French by his first wife, and Mr. Steele is a member of the banking house of J. Pierpont Morgan & Co. She made her debut last winter at a

ball given at Sunridge, the house in which she was married on Wednesday, October 19th.

The usher, an American institution, was utilized at neither of these weddings. Count de Viel Castel had his brother for best man and his mother, the dowager Countess, a motherly looking lady, who came over to attend the ceremony, received with Mrs. Ripley. Mrs. Henry B. Hyde, the grandmother of the bride, was not present; neither was Mr. James Hazen Hyde. Miss Steele had her two sisters as bridesmaids. The future debutantes, simply gowned, one in blue and one in pink, wore poke bonnets. The Vicomte de Rancogne, half-brother of the bridegroom, was best man. At this wedding there was some splendid organ music, played on the great organ which is built in the house. At Miss Ripley's wedding there was an orchestra with a harp soloist. In each case the decorations were not elaborate, white flowers and green plants predominating, and forming a background to the altar erected for the service. An aisle was formed to the altar by white ribbons. And I will say here that small blooms are the fashion this year. The tiny white and yellow chrysanthemums bring higher prices in the shops than the giant varieties, and thus all along the line. Miss Steele carried a prayer book and Miss Ripley's bridal bouquet was of white orchids and lilies of the valley. Carriage callers, manipulating the megaphone, facilitated the flitting of departing guests. The wedding breakfast in each instance was served at small tables, one of them being reserved for the bridal party. Even the menus—see how I am going into details—were much alike. One does not have too much, but—this should go without saying and is, perhaps, an impertinence—but the best of everything. The usual cups of consommé—chicken preferably—eggs with truffles, sweet-breads and mushrooms, cold larded guinea fowl and salad, an ice of frozen fruits, vintage champagne, mineral water and black coffee to close, with the usual accompaniment of bonbons and cakes.

I found Count de Viel Castel very much like an Englishman in dress and manner—a declining vogue in Paris—and the Count de la Greze is a diplomat cosmopolitan.

ANOTHER WEDDING

Until November, weddings in the country have always a special charm. During the week which began in mid-October the weather was as balmy as in summer and the trees were clad in their brightest russet and gold. One of the several nuptial events near town was the wedding of Miss Janet Pallen and Mr. De Witt Clinton Noyes. It was celebrated at the home of the bride's parents, Dr.



Miss Wilfreda Mortimer, daughter of Mr. Richard Mortimer, of Tuxedo Park, whose engagement to Mr. John Rutherford, son of Mr. Walter Rutherford, has recently been announced

and Mrs. Condé Benoist Pallen, at New Rochelle. Owing to the bridegroom's mourning, it was very quiet. The Rev. Father Hughes, of the Church of the Blessed Sacrament, performed the ceremony. Miss Georgianna Pallen, sister of the bride, was maid of honor, and Mr. Glen Wright was best man. The bridegroom is a son of Dr. and Mrs. H. D. Noyes. Mr. and Mrs. Noyes will live in Porto Rico.

A SOUTHERN FAMILY TAKES LENOX IN HAND

I should like to write of horse shows, but one is so much like another. Lenox is more staid and conservative, as there is lack of that rather boisterous younger set which we find everywhere at Long Island and New Jersey gatherings. Then there are so many Boston people,



Mrs. William Simpson Sloan, who, as Miss Janet Craven de Kay, became the bride of Mr. Sloan at Grace Church on November 1st

and the Lenox notabilities hardly ever change. The horse show is to us what the different county race meetings are to the English, and each one has its characteristics—all cast, perhaps, in the same mould—but with just the slightest variation. At Lenox one always sees the Giraud Fosters, and little Master Foster walked off with one of the prizes. And then there are the Folsoms—nearly all of these attractive girls married now, but there was Miss Constance, who is artistic and literary, and, naturally, a most charming young woman. Miss Cary and her brother, Hamilton Cary, are fixtures at Lenox and the National Horse Show in this city. This year there was a bride, the new Mrs. Hamilton Cary, who was a young widow. Hamilton Cary was a widower, and the wedding took place last autumn in town. Lenox owes so much to the Carys for their interest in these sporting events, and Miss Cary actually saved the season there this year. Boston is always well represented by Miss Edith Bird and Miss Hinckley. But to go through the Lenox social register is to repeat an old story. However, the place is waking up, thanks to the Shotters, a southern family (who now have Shadow Brook, the famous Phelps Stokes place), who are always getting the younger set about them. There is less of the old Washington diplomatic coterie. Ambassadors and ministers go now to Bar Harbor or Manchester or Beverly, the summer capital.

The Willie Fields have their new home, and Mr. and Mrs. William D. Sloane are always entertaining; the Dixies, Mr. and Mrs. Frank Sturges, the Furnesses, Mr. and Mrs. Tytus, Mr. and Mrs. Westinghouse and the Parsons, with Mr. and Mrs. David Lydig, make up now the bone and sinew of the Lenox set. It is a little world of its own.

GAITIES TO COME

In town there are weddings again and numerous cards for debutantes, teas and whispers about the opera and the dances for the coming winter. Most of the terpsichorean
(Continued on Page 80.)



Photographs by Campbell Studios.

The Countess de la Grèze, daughter of Mr. Charles Steele, who was a bride of October

SOCIALISM AND FACTS

THE party which maintains a severely critical attitude toward the world in general, thereby challenges criticism of itself, both as to theory and practice. Especially is this the case in regard to a group that endeavors to bring about a revolution of governmental methods that will involve the destruction of present values and radical changes in social relations. It is so much the delight of representative Socialists to hold the statements of the leaders in the regular parties up to the ridicule of the audiences of the discontented that gather to hear their gospel, that the impulse on the part of the non-Socialist to show up the shortcomings of their orators is irresistible—and, indubitably, the platform men lay themselves open to unfavorable criticism on the score of clear thinking and candid speaking.

A rally, which filled (at 25 and 50 cents a seat) one of the most capacious assembly halls in the Metropolis, was made the occasion for appeals to voters who were not Socialists and under such circumstances it is fair to assume that the speakers would present what they considered their best arguments. It turned out that by far the most ambitious speech was made by a well-known writer on social topics who has cast in his lot as leader of this group. One of the facts that this orator strove to impress upon the audience was the disproportionate rise of wages and of the cost of living, these being represented by 20 and 60 per cent. increase respectively. Again and again the speaker repeated the figures for the purpose of fixing their significance as a large sized grievance, the result of intolerable conditions, in the minds of his auditors. It was when the speaker alleged certain results to be the outcome of the disproportionate income and outgo that he showed himself an untrustworthy leader. He either deliberately twisted facts to bolster up his theory, or he is not qualified by training to discuss public questions—the latter is hardly a tenable theory, however, as the man is a writer of ability who selects current public questions as the topics of his magazine articles.

The audience was gravely assured by this Socialistic leader that the 35,000 burglaries he claimed were committed in the Metropolis in the last year, and the rapid increase in the number of the insane, were due to this greatly increased cost of living, the inference being of course that the poor were driven in desperation to turn burglar and that large numbers lost their reason. The truth is that any great increase in the last year in the number of criminals that prey upon New York is directly and most palpably attributable to a thoroughly demoralized police department which is sadly in need of Mayor Gaynor's remedial measures. These are incontrovertible facts known of all who read the daily press (or who choose to inform themselves otherwise) and of which it

is not possible for anyone who observes conditions to be ignorant. As to the increase in the number of the insane in the State, the reason for this deplorable fact can be found in the annual report of the State department of lunacy, where the subject is prominently featured. These officials who are charged with the care of the insane, are at pains to state again and again that the startling increase is contributed by the immigrants, and the authorities are urged to devise means for putting a stop to this influx of the alien insane—actual as well as potential. What is to be thought of the integrity of a speaker who in a formal address so misinterprets facts?

Other speakers on this occasion fiercely blamed the community because 15,000 babies under one year of age die annually in New York from mal-nutrition: because out of 6,600 mothers so poor as to seek public institutions for care during the early days of their infants' lives, seventy-five per cent. had a family income of less than ten dollars a week. Most surprising of all, the community was blamed because 170,000 of the school children in New York, according to a recent Health Board report, are afflicted with head insects. For not one of the conditions named were the parents held in the least responsible. The present system of government and social life and the rich were blamed for the unwise marriage entered into by the individual poor man and woman, the improvident bringing of more children into the world than can be supported and the filthy habits of the alien populations.

These deliberate attempts to stimulate discontent, and to foster unjust views of existing institutions and systems, are dangerous. They are addressed to audiences made up largely of aliens that have not the Anglo-Saxon self-respecting independence. Because of persecutions and restrictions endured in the old world, immigrants arrive here embittered against authority. They offer a fruitful soil for any doctrine of spoilation, especially one that relieves them of all responsibility for their own untoward acts, and sooner or later the community will have to reckon with this organized and largely misinformed element of discontent.

The most intelligent way to circumvent those who deliberately play upon the envy of the ignorant is to develop efficiency of administration in municipal, State and national systems; prevent the herding of aliens in the large cities of the country; revolutionize the public school systems and make them an agency for fitting the child to its environment instead of continuing the present system by which the school is designed primarily to prepare every child for a college training which not ten per cent. of them take, and establish State regulation, not ownership, of public institutions.



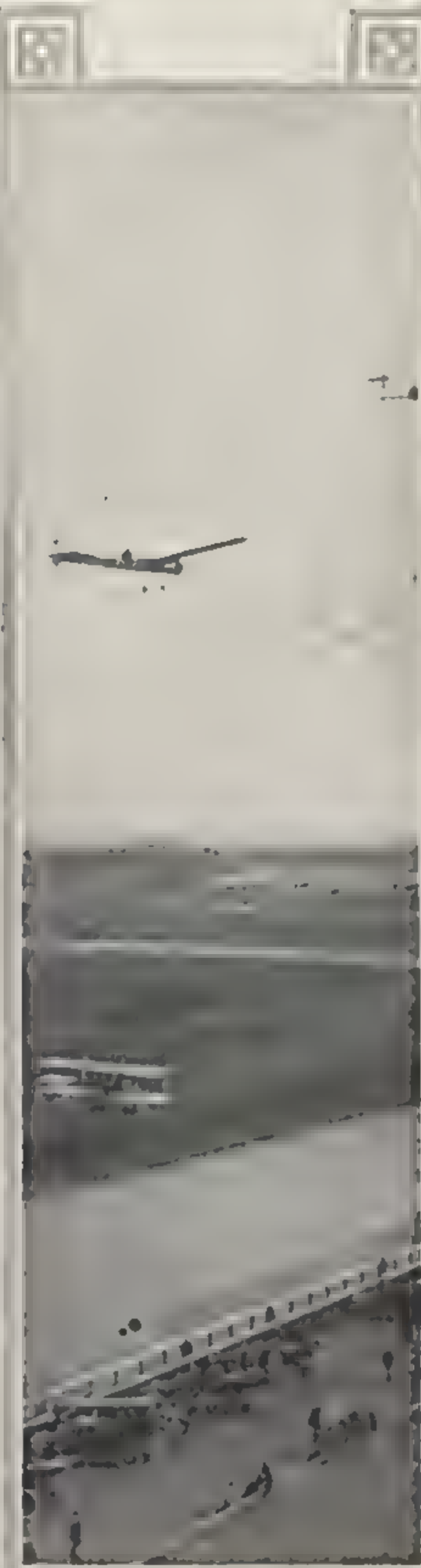
Mrs. J. Norman de R. Whitehouse watching from the grand stand



Mrs. Charles De L. Oelrichs, Mrs. Cornelius Lee, Miss Edith Kane, Mr. Richard Talbot, and Mr. Wm. P. Larned, the lawn tennis champion



Miss Elizabeth Whitney of New Haven



Mrs. Arthur Scott Burden



Mrs. Anthony J. Drexel, Jr., last Spring's charming bride



Mr. and Mrs. E. R. De Forrest are watching J. Armstrong Drexel start



Mrs. La Montagne and Mr. Foxhall Keene



Miss Eleanora Sears and Mrs. E. R. Thomas following the flight of Grahame-White

THE SECOND INTERNATIONAL AVIATION MEET, HELD AT BELMONT PARK IN LATE OCTOBER, BROUGHT OUT LOCAL SOCIETY IN FULL FORCE



CHARMING EVENING TOILETTES IN SUPPLE FABRICS COMBINED
WITH WONDERFUL EMBROIDERIES, SHOWING ODDLY DRAPED TUNICS



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Miss Angelica Brown, of New York, watching the Lynnewood races



Copyright by American Press Association
A group of Mr. Widener's guests: Mr. R. B. Sterling, Mrs. Meade Lodge, Mrs. Wall, Mr. Harry S. Page, and Mrs. Charles Snowden



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Mrs. Percy Modiera. Her second post-European appearance



Photo by Campbell Studios
Miss Eleanor Hopkins and Mr. A. L. Smith awaiting announcements

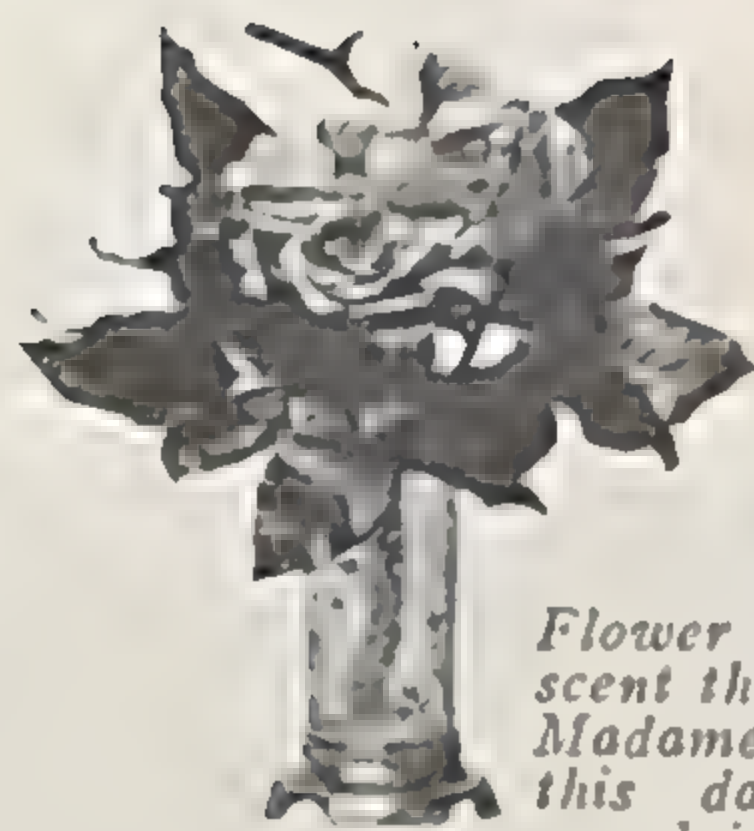


Photo by Campbell Studios
Mrs. George McFadden, of Philadelphia

GUESTS AT THE PRIVATE RACE MEET GIVEN
BY MR. JOSEPH E. WIDENER AT HIS ESTATE,
LYNNEWOOD FARM, NEAR ELKINS PARK, PA.
MANY SOCIETY FOLK FROM WASHINGTON,
NEW YORK AND PHILADELPHIA ATTENDED



Copyright by American Press Association
Mrs. Victor Mather, a well-known figure at the Philadelphia horse shows



Flower fumes
scent the air when
Madame lights
this dainty bou-
doir lamp

The TOILET of the MODERN BELLE

NO fairy godmother with a magic wand ever achieved a more miraculous transformation than that which the modern woman of fashion brings about every day from the moment she slips her little foot out of bed and into its satin mule, until she emerges from her toilet like a veritable June rose in freshness, beauty and fragrance. This charming *mondaine* of to-day has at her command a veritable storehouse of luxurious accessories with which to bring her physical self to highest perfection. She is surrounded by exquisite belongings of every kind, and the amount of time, skill and expense demanded by the minutæ of her toilet would be perfectly astounding to her less sophisticated sisters. Nonsense is too large to seem prohibitive where the question of enhancing a single charm is considered, and no detail of personal surroundings is too luxurious. Taking her from the moment when her eyes uncloset from sleep, this approaches the order of her morning:

THE ORDER OF EXCELLENCE

First, she sips a cup of hot water in order to tone the system and aid in eliminating a possible increase of weight by keeping the body in good physical condition. Then she slips from her bed into a charming robe, such as a kimono, embroidered in all the exquisite designs used in the Flowery Kingdom, and starts on the routine of the morning's work. Of course, she is in the hands of some facial specialist, if her age be more than thirty, for after that period no fashionable woman can afford to neglect the precautions necessary to ward off wrinkles and keep the skin soft and beautiful. She may be engaged in any of three or four different kinds of treatment to effect this purpose, but all of them demand a quarter of an hour devoted to home exercises every morning. There is usually a thorough massage with cream, rubbing the latter carefully into every crevice of the face and over the throat, and several of the best treatments are followed by an application of ice to brace the muscles and strengthen the tissues. This is very refreshing and leaves a delicious glow. If that is not the method, she may be required to use little ivory rollers in place of manipulation. A whole set of exquisitely dainty implements are required for the purpose.

A SIMPLER WAY

There is, indeed, a more simple treatment than any I have mentioned—merely the spreading of a thin layer of brown cream over the face and throat, wiping the latter away with a soft cloth five minutes or so after the skin begins to tingle with the rapid

The Order of Beauty, and Baths Roman in Luxury—Everything the Loveliest Love and What Makes for Enduring Young Charms—Eternal Youth for Women

circulation brought about by one of the ingredients. Next come astringent lotions to dab over the face and reduce pores, or a surface finish to apply for those who are past the age when any treatment, however drastic, will restore the bloom of youth. Oh, these powders and creams and lotions! Can any really feminine woman be callous to their enticements?

After this quarter of an hour of strenuous endeavor it is time for the bath, and here let it be said that, though beauty is the glorification of woman, the glorification of beauty is physical purity, and the allegory of Venus rising from the sea holds a vitally important suggestion to woman. It is this: "Bathe, bathe, bathe!" Not many decades ago the bathroom was the least thought of and least considered part of a house; but we have changed all that nowadays, and luxury reigns

within its four walls no less than in the drawing room. Beautiful porcelain tubs sunken in the floor are the very height of all that is appealing to the æsthetic sense, and in the most elaborate bath-

rooms there is at least one other kind, such as a shower bath or a sitz bath. First, mid-lady weighs herself on the dainty white enameled scales, to see if the preceding day has increased her weight in the very least, and if so, she eliminates butter or water at her meals, or bread for a day or so, till the desired weight is attained again. Then she slips into her bath, with its delicious odor and softened water, for what woman among those in the fashionable world is content with the hard water we get from the faucet? Countless preparations are to be had to make it soft as rainwater.

TO SOFTEN WATER

There are the English bath salts—very high in favor just now; the Cologne crystals from Germany—refreshing, these, and more highly scented mixtures, such as an English bath

powder perfumed with apple blossoms or rose. Then there are the older effervescent tablets, all good for the purpose and making the morning tub a luxury second to none in the day. But the woman who cannot afford such expensive additions may take heart of grace, for she can achieve good results by placing little cheese cloth bags of bran or ordinary oatmeal in the water to soften it, and as long as she uses plenty of pure soap can be no less attractively clean, and emerge with a complexion "clear as morning roses washed with dew." There is also toilet benzoin, which many drop in the bath to obtain much the same effect as milk. All these preparations of myriad degrees of excellence, with a profusion of delicate creams and pow-

ders, bide with the seclusion of the bathroom and make the morning dip equal to the luxurious customs of ancient Rome.

THE SOAP SHE USES

Then comes the question of soap—an important one, though realized by few women. There is a monster cake of fine, delicate soap; there are wooden bowls filled with wonderful English bath soaps, fragrant with simple yet delicious odor; soaps made of the cream of fresh milk for very sensitive skin, and then the plain Castile cakes or those of vegetable oils for dry skins. From these the fashionable woman makes her choice, and emerges with delicately perfumed skin which suggests extreme cleanliness in a delightful manner.

THE HAIR

Later comes a rub down with big, fleecy towels, setting the body aglow, after



For the toilet table de luxe and crystal.

the fittings are of fine gold From Gorham



A face powder encased in satin and suede and a completely fitted beauty box are shown here

which madam slips into a warm, soft wrapper to sit under the trained fingers of her maid while her hair is brushed and carefully arranged in a more or less simple coiffure. It is not good taste to adopt an elaborate fashion for the morning, for this leaves nothing further for the more formal hours. Dainty caps of lace and sheerest lawn are worn by many women during the early hours, when they give attention to the morning correspondence, and some of these can be seen in this number's illustrations.

AT LAST

After this, breakfast at last, but such a meagre one! for the old-fashioned hearty meal went out years ago, and nowadays an egg, two slices of toast and a cup of coffee is the almost universal fare. If sent to one's bedroom or boudoir, the service is always as dainty as possible, and lovely little sets of porcelain are used. Even the coffee pot, pitcher and sugar bowl are of the same material. This is considered more chic for the morning than silver. White papier maché trays are required, because they are so light; but, of course, one sees nothing of them, as the finest of tray cloths hide them from view.

If madame breakfasts with her family, a morning cap covers her prettily arranged hair, and a dainty negligée may be worn if it does not suggest a commonplace wrapper, for the latter would not be at all permissible for breakfast in the dining room. Two exquisite negligées are shown in the illustrations, both colors and materials being as delicate as possible and the designs perfect for the purpose.

THE FINAL TOUCHES

After breakfast, and before dressing, the final touches are given, and these vary greatly as a matter of course. The woman who has passed the rubicon of years must take a little more pains than she who is yet in the morning of life, yet each must see that all is perfect before giving herself to the observance of the world. Tiny touches on the eyebrows to straighten them and give them glossiness, the passing of a lip stick over rosy lips to prevent their cracking in the air, a little special cream rubbed lightly in over the nose and forehead, wiped away entirely and followed by a dash of powder, and the tidying of stray locks by brushing up with a tiny bit of brillantine. The last rite before dressing brings the nails to brilliancy, for these must be polished every morning and carefully trimmed to keep them perfect. No detail of the toilet is more important, and nothing better expresses exquisite care of the person than well-kept hands and nails. The latter must be filed, not cut, and all stray bits of cuticle pushed back from the dainty half-moon at their base. Several excellent preparations come for polishing, and since this operation takes but a few minutes, there is no excuse for neglect.

FOR WORLDLY VISION

At last madame is ready to sally forth, a vision of neatness, sweetness and freshness which would redeem even a plain face. Truth to tell, beauty of feature alone is not a matter of first moment now that so much can be done in the way of giving individuality by arrangement of the hair, dress and an original use of jewels for the proper occasions. I know of more than one woman who passes as a beauty even in the midst of the most fashionable life of Newport and New York because she understands herself and knows how to make the most of her strong points and hide the weak ones. The long pendant earrings add vastly to some types, but detract from others, yet this is only a single example. Another point is that the plain woman with piquant possibilities should never by any chance adhere to the commonplace. She should evolve some individual coiffure, which will remain her own, and plan costumes on original lines. Barbaric jewels are more ef-



Lovely flowered brocade ornamented with quaint medallions and gold lace are fashioned into these dainty sachets to perfume the little accessories of Madame's dress

fective for this type than even the wonderful creations shown in some of the illustrations, though the latter are exquisite for the more regular beauty. The latter will wear the lovely coiffure ornament when *en grande tenue* for the opera. Around her fair throat will be the beautiful pearl collar with shaped slides, or the festooned neck piece. The diamond studded lorgnette gives great effect when lifted to view the house or the stage, as the case may be; and over her breast will glitter the graceful bowknot brooch with hanging drops, while the quaint basket of diamonds fastens the laces at her back.

THE NEW CAPS

Should she be arrayed for the theatre in-

stead of the opera, and not choose to follow the growing English custom of being in décolletage, she may cover her hair with one of the new caps of gold or silver mesh, such as is shown in this number, but this she will not don unless a high bodice is worn. She would carry the huge fan of graceful ostrich feathers mounted on tortoise shell sticks in the latter case, and the other of real lace and mother of pearl to the opera.

BEDTIME

The retiring toilet is almost as important as the morning one, and, seated before her dressing table of some rare wood, hand-carved and finished with a huge triple mirror of plate glass, she is a no less inter-

esting study. Her toilet set is probably of gold, like that illustrated, yet it may be of tortoise shell, with monograms of gold, or of ivory and silver. First, she will thoroughly cleanse the face and throat with cold cream of the most delicate quality, wiping it completely away with a soft bit of linen, before beginning her evening massage with a skin food. The hair is brushed and treated with tonic before it is simply dressed for the night, and perhaps one of the daintiest of the new caps is slipped on, if there are unsightly curling devices to hide. Another cup of hot water is then sipped, the maid takes away the tray, leaving madame to compose herself by reading some soothing bit of writing by the light of the rose-shaded electric lamp at her bedside, and very soon this, too, is quenched and sleep descends upon her eyes.

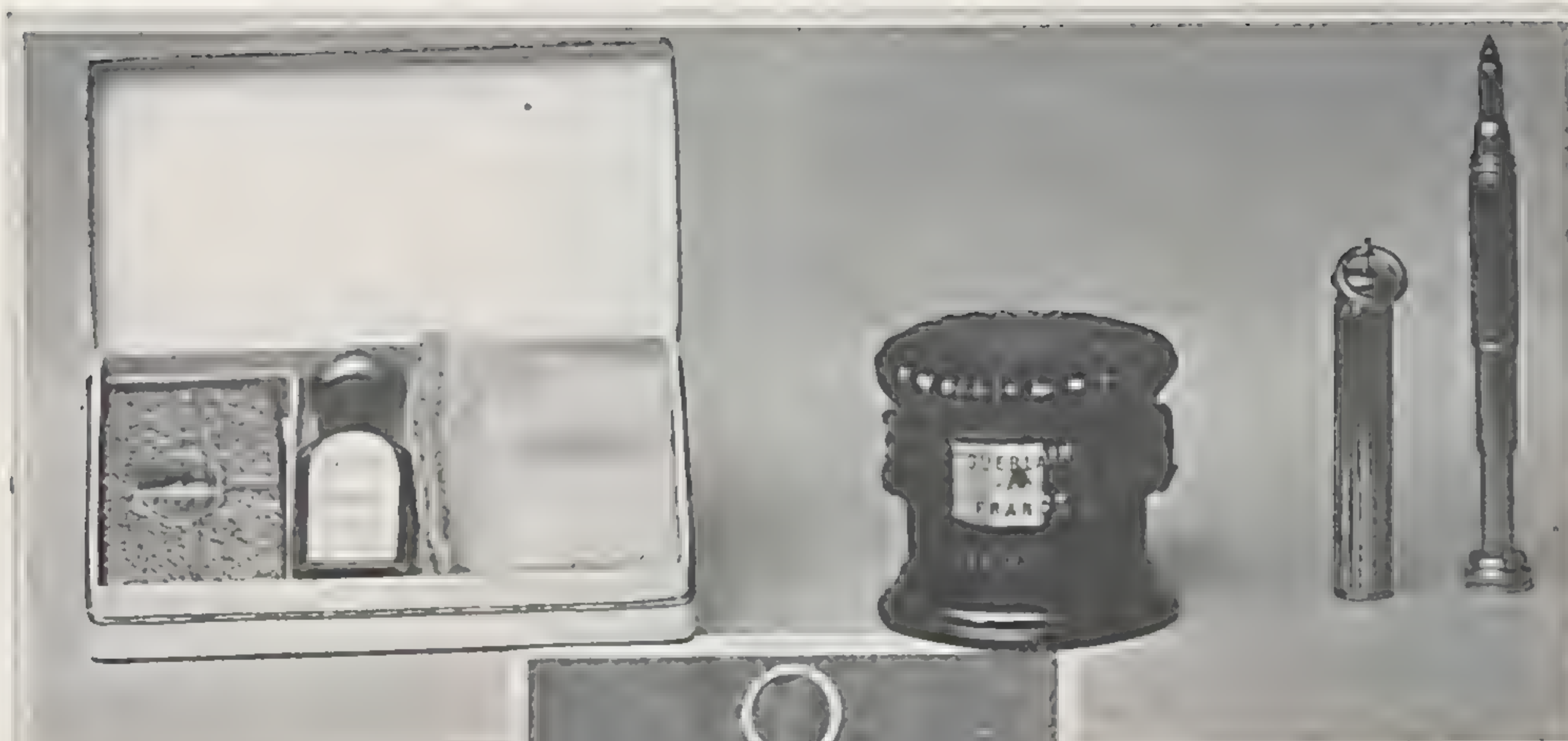
The VANITY BOX

Luxurious Toilet Table Appointments—Rare New Odors Fancifully Cased—Face Tintings That Defy Detection

FROM Paris is wafted to us many strangely sweet and rare perfumes from the atelier of a maker whose name has become famous in two continents. Wonderful as these perfumes are and defying, as they do, description because of the extreme delicacy and the unique charm which they possess, their bottles and boxes are almost as unusual in exquisite fastidiousness of detail and dainty conception. One of the four or five series already sent to America is shown in the illustrations, though but imperfectly, since it must be examined like a rare jewel before being fully appreciated. The shape of the bottle is that of a vinaigrette, five and a half inches long, and combining clear and opaque glass, such as was used in ancient pottery. A delicately harmonious contrast is presented between the clear glass transformed to an amber by its perfumed contents and the opaque effect which forms the neck and covers the shoulders of the bottle. The stopper is also opaque and in the form of an Egyptian scarab, the whole making a thing of beauty worthy of holding a most alluring perfume. Mere words cannot do it justice. The box follows the lines of the bottle, and is of glaci red picked out with gold, showing no label and lined with satin. Velvet is the bed on which the bottle rests, but when this is lifted out a perfect little casket for jewels remains. The round box illustrated is made up in the same manner, and it holds a marvelously sweet powder in the same odor.

A SEDUCTIVE NEW SCENT

French blue is used for another perfume,



A fine rouge in powder and liquid form

the origin of which cannot be guessed, since it is unlike anything we have had before, but so delicate, so seductive in its insinuating sweetness that no woman could wish to express her individuality more exquisitely in perfumes. The sachets are also most refined and new in the manner of their enclosure. Suede and satin are both used, and the labels are works of art, resembling antique bits dug up from the ruins of ancient tombs.

THE ODOR OF MIMOSA

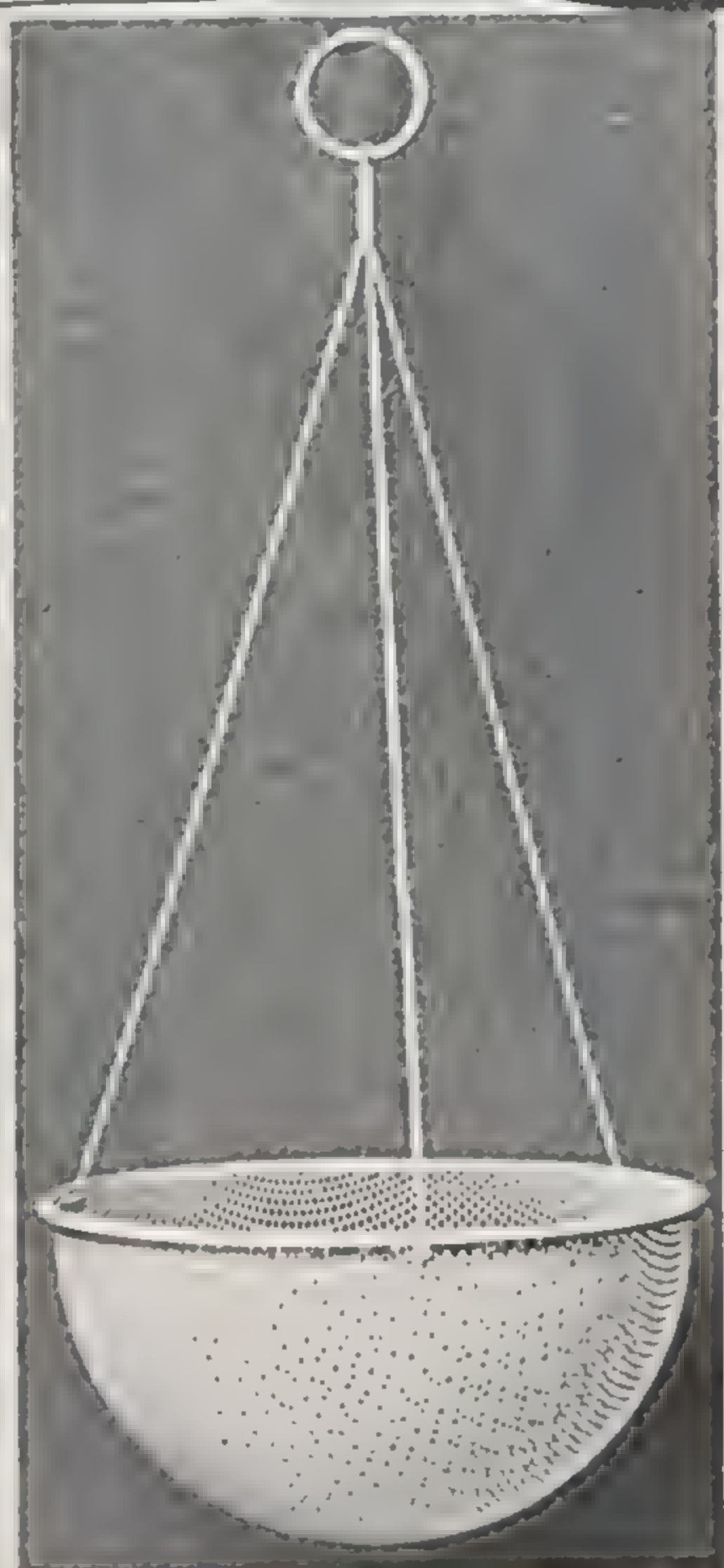
Has one ever inhaled the odor of Mimosa? Well, no living flower was ever half so hauntingly sweet as the perfume called by this name and developed by the same famous producer. The toilet water of the series is shown in one of the pictures—a large, flat bottle of amber glass, perfect in shape as well as color and topped by an old stopper, which is in itself something worth examination. The extract sells for \$3, the powder for \$1.50, and the handsome sachet for \$4.50.

A RARE ROSE SCENT

No less beautiful, though severely simple, is the flask-shaped bottle seen in another illustration and holding a truly rare rose perfume. This is the pure extract of the flowers, without the admixture of geranium so often used, even in the highest class extracts. The leather box is the color of American beauty roses, and brings the cost of the perfume up to \$6.25, though in a simple paper box it can be had for \$4.25.

ROUGE IN ITS PERFECTION

In all the effrontery of green and gold in an almost royal design, a glass jar shown in another picture suggests some less private usefulness than its contents—rouge paste—would warrant. But the latter is so unusual in the absolute perfection of its substance and color that a rich case seems, after all, appropriate. One has only to glance at the contents to know how faithful to nature must be the rosy glow it can spread upon the cheeks, and, as a little goes a long way, the \$6.40 asked does not seem too high to the woman who wants, above all things, to avoid the appearance of artificial aid. This is by no means to be classed with ordinary coloring matter, since it is as perfect as it can be made, and gives results which cannot fail to satisfy the most fastidiously inclined of modern beauties.



A celluloid hanging sieve that is used to hold the bath sponge

Green crystal jar of rouge. Gold cosmetic pencils

BEAUTIFIERS THAT DEFY DETECTION

A delightful rouge and almond paste for the complexion have just been called to my attention. These preparations are made by a recipe known only to the woman who compounds them, and who for several years has been quietly building up a reputation for her complexion specialties among certain well-known women of fashion and the stage.

Noting one day the wonderfully clear skin and softly tinted cheeks of a friend whose complexion

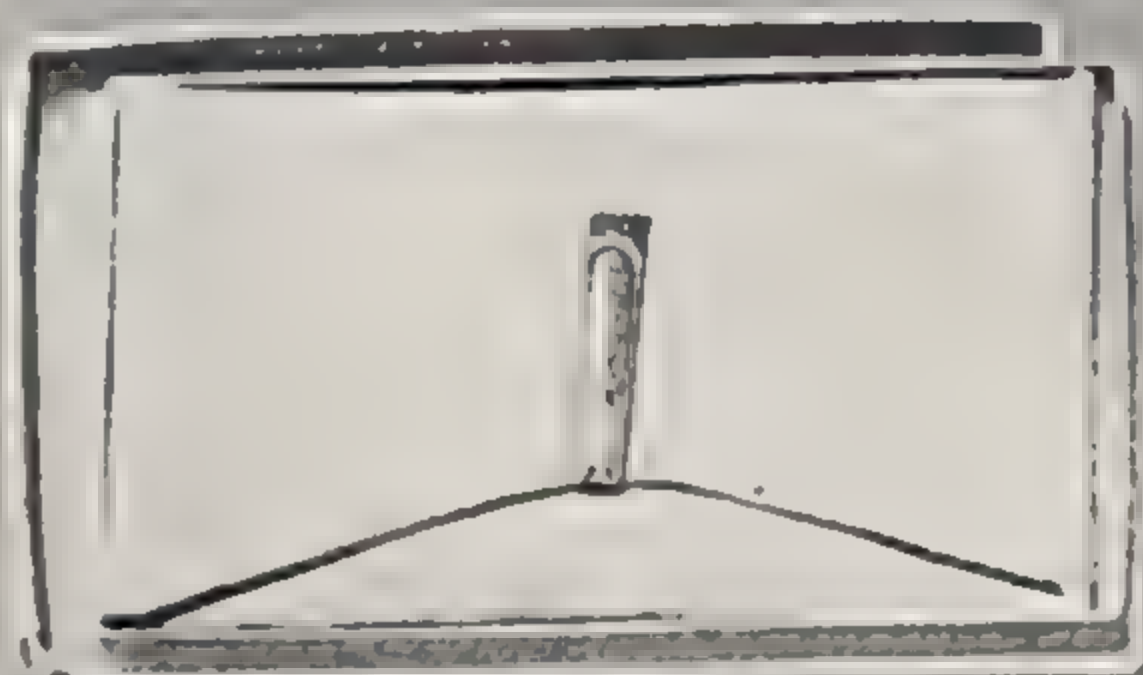
had heretofore been colorless and sallow, I was tempted to ask her what had wrought her transformation, especially as I found it impossible to discern any trace of rouge or powder on her now rose-tinted cheeks and soft white skin. She it was who told me of this paste and rouge of simple compounding, but of such telling effect. The ingredients of these preparations are absolutely harmless, and their continued use is highly beneficial to the texture of the skin, while at the same time they are beautifiers of the first order.

Soft little sponges are used to apply both the rouge and paste. The face should first be thoroughly cleansed with softened water and a good creamy soap; if there are any particles of dry or chapped skin on the face, a good cold cream should be lightly rubbed over the roughened surface and carefully wiped away. The rouge is applied first by dampening the sponge and rubbing it lightly over the cheeks until the color is heightened to just the right degree.

After the rouge is quite dry another small sponge should be wet and rubbed into the jar of refreshing almond paste and then passed over the entire face, not omitting the eyelids. For a moment the result may be rather startling, as the face will be covered with the thick white paste, which should be allowed two or three minutes in which to dry, and then with a soft bit of cheese cloth it should be carefully wiped away. A deft stroke or two with a small eyebrow brush will be sufficient to clear the brows and lashes of any particles that may have adhered to them, and a glance into her mirror will assure any woman that as far as complexion goes she is without a peer. A small box of the rouge sells for 50 cents and a good-sized jar of the almond paste can be had for \$1.

NAIL CARE

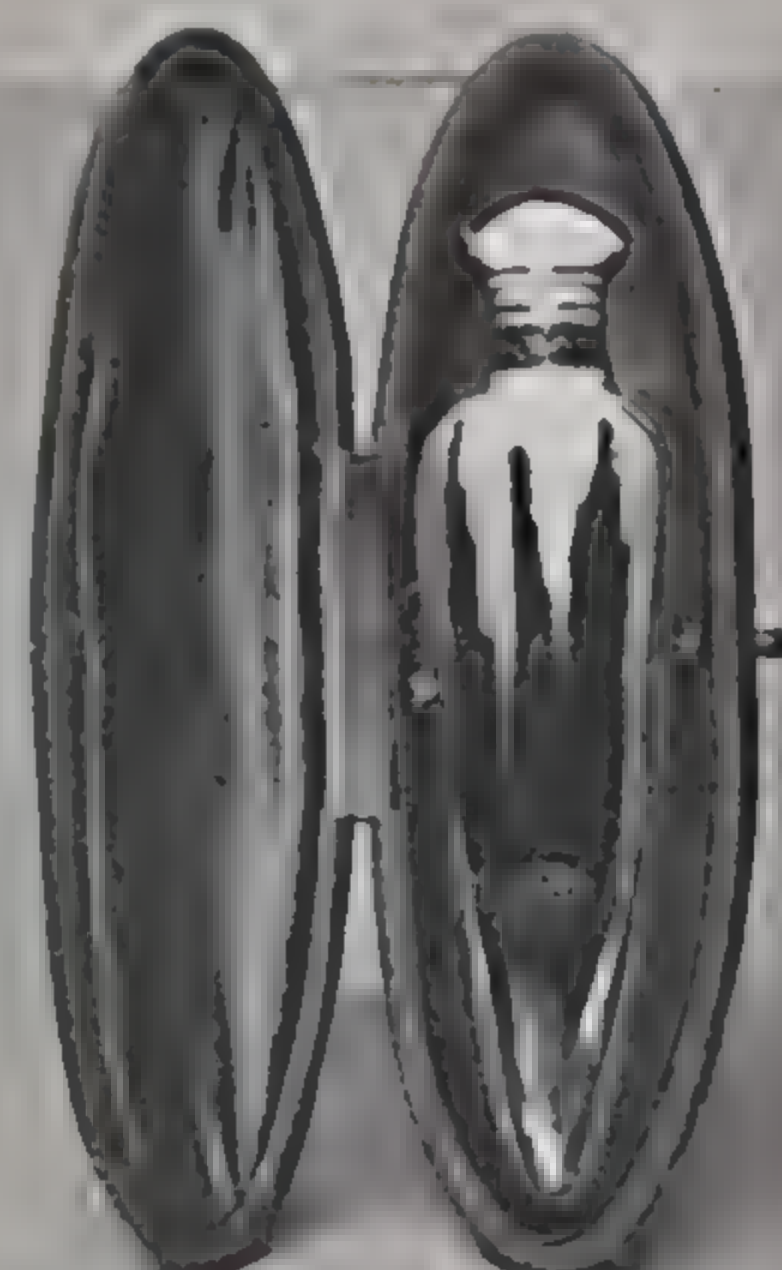
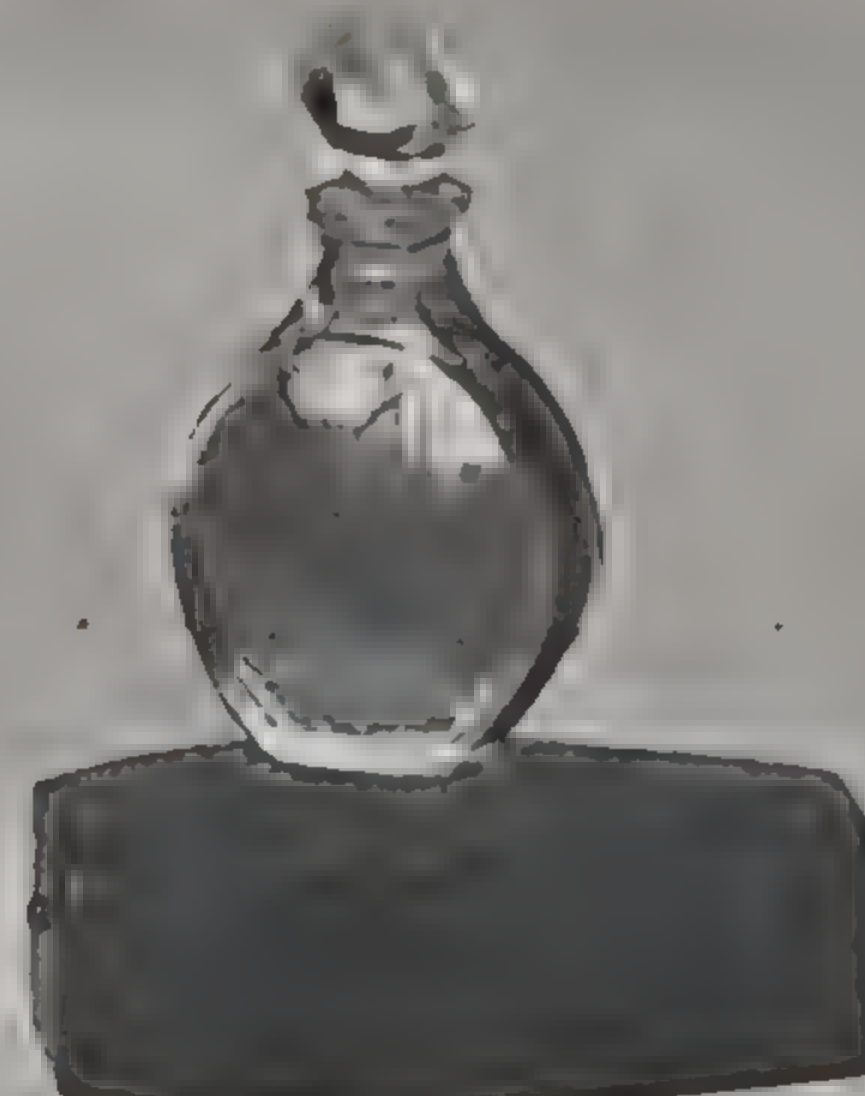
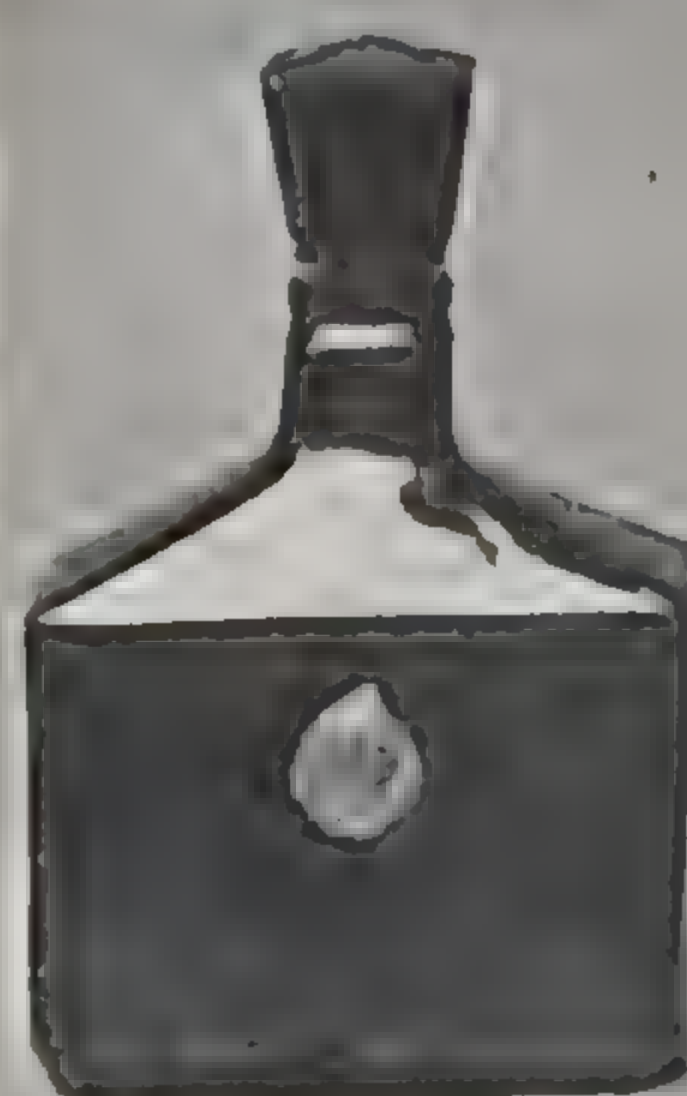
Many necessities of the toilet are now put up in compact form in order that they may be carried in small space, and among the



Two of the delicate new sachets and the novel odor known as "the perfume of the lady in black"



For heavy tresses this brush is especially adapted



In exquisite crystal bottles encased in suede and satin the rarest scents of the season are confined



latest is a violet-scented baton for polishing the nails, which gives a brilliant gloss and is excellent in every particular. In shape and form it is exactly like the lip-salve batons, and the violet perfume it leaves on the nails is very realistic. I do not know of a better or more conveniently encased nail polish.

TOILET PENCILS IN GOLD CASES

One of the new gold-filled cases holding pencils for the eyes, eyebrows, eyelashes or lips is shown in an illustration and costs \$1.75. The contents are the best to be had, and this little case can be hung from a chain by the ring on the end or carried in the purse. Flat batons of French gilt, holding lip salve, sell for 50 cents. Mouche boxes hold three different sizes and varieties of these little black patches and cost 25 cents.

COMPACT MANICURE SET

It is astonishing how much can be gathered into such small space as the little box containing manicuring accessories shown in one of the illustrations, for in this very circumscribed space one finds a tiny bottle of liquid rouge for the nails, a cake of polishing powder and quite a sizable piece of chamois. The price is 50 cents.

TINY CORSAGE SACHETS

Many times have I heard of fragrant and sachets of verbena or rose geranium brought by returning travelers from France, and often have I wished for their importation, so that they could be bought here; it was, therefore, a positive pleasure to stumble across them the other day in the French department of one of the large shops. They cost 22 cents each, and are to be sewn into the corsage or wherever preferred. Nothing more refreshing could be desired, and the perfume is very true to nature.

PERFUME NOVELTIES

Quite bewildering is the choice in new perfumes, for this is the season when most of the novelties appear, and of perfumes there are scores, many of which it would be most unfair to pass without comment, since they are exceptionally fine. Not least among these is a bouquet which for richness of fragrance and charm holds its own among perfumes selling at a much higher price. It gets its inspiration from an extract which has probably made the record of the world in popularity during the last dozen years, and promises to win great favor on its individual merits. Price \$3.75. The face powder is \$1.25 and the toilet water \$3.75. By the way, the previously mentioned and very high priced perfume, the fame of which has spread from one continent to another, is now put up in different sizes, so a smaller and consequently less expensive bottle may be had. A new extract has been made by the latter house, which, in my opinion, is even more wonderful than the first, and being only recently brought out, it has the advantage of individuality which the other lacks. Price \$7.85.

THE NEWEST PERFUME LAMP

The fad in perfumes has extended its field this year, and all kinds of fanciful conceits are shown in burners to throw a perfumed atmosphere through a whole room. This idea should never be carried to excess, but when sparingly used is very attractive. The prettily decorated glass vase shown in one of the illustrations is an example of this, being really a perfume burner, though it can be used to hold fresh flowers if desired by lifting out the top. The extract burned is represented by an exquisitely natural bunch of artificial flowers, which fits over the top, and through this the delightfully fragrant air is wafted. The illusion is really very good and



The fashionable coiffure and some of its component parts. Caught at the side of the coiffure, the jeweled plaque is fetching. From Cluzelle

the price \$6.50. Rose, violet, lily of the valley, and several other odors are to be had.

LESS ORNATE PRODUCTIONS

Among less picturesque novelties is a light, little cylinder of genuine pumice stone, very dainty in weight and shape, for 10 cents. The big, imposing hair brush illustrated is just the thing for the woman whose hair is especially thick, for the bristles are at least two inches in length and of a splendid quality. This is the latest model, and the very best in make and finish, from what is perhaps the most famous house for brushes the world over.

GOLD LACE AND BROCADE SACHETS

No more exquisite gift could be chosen than one of the fascinating sachets of brocade illustrated. Any color scheme can be matched in these charming little affairs, and in all the city one can find nothing daintier or more delightfully odorous.

Needless to say, they are made by clever French fingers, and the detail of old gold lace, bouquets of ribbon flowers, and even the charming prints, is entirely Gallic in suggestion. The sachets are of different shapes, some intended for veils and gloves, others for handkerchiefs or neckwear; but no two are alike unless expressly so ordered. A most delicious perfume is diffused by them through all the contents of the bureau drawers as well as the small accessories for which they are intended.

FRESHLY MADE RETIRING CREAM

From reliable hands comes a retiring cream to be rubbed into the skin until it is absorbed. This gives especial nourishment and clears out the pores, preserving firmness and refreshing the skin, besides thoroughly cleansing it. The cream is never more than forty-eight hours old when sold, since it is all made to order and of the best and finest ingredients. For dry skin this is particularly to be recommended, and as a cold cream pure and simple nothing better can be had. Price \$1 a jar.

VANITY BOX WITH EYE BEAUTIFIER

The woman who can harden her heart against the allurements of a beauty box such as can be seen in the illustration must indeed



be impervious to the charms of delicate creams and lotions, each destined to bring some special feature to its highest possible degree of perfection. This gathering together in one box of every necessary toilet preparation is a most practical and convenient arrangement, and the happy possessor has no excuse for not being her most beautiful and radiant self at all times. It is put up by one of the most famous specialists, who is equally well known in three continents, and contains everything to bring to highest perfection the skin, complexion, contour of the face and neck, and to rest tired eyes, restoring their brilliancy and taking away any puffiness beneath. Few realize the impor-



Point lace fan mounted on carved mother-of-pearl sticks

the eye lotion also contained in the box, this being used with an eye cup for bathing the eyes after a continued strain. It clears out the eye and is most refreshing, for how often in the ordinary course of events is our useful friend, the eye, given a soothing bath? A bottle of the lotion sells for \$1.50.

BRUSH CLEANSER

A brush powder, one of the interesting novelties, proves a real boon to the woman who likes to keep her brushes immaculately clean, yet who hates to wash them as frequently as necessary because of the softening effect it has on most bristles and the absolute wreck it makes of ivory. This is a powder to be rubbed through the brush, which it cleanses completely in very short space and leaves in thoroughly good condition.

THE HEAVY BUT POPULAR RUSSIAN PERFUME

Once again I have occasion to comment upon the popularity of Russian perfumes and powders, for on every side evidences greet one of this reigning fad of the moment. The most talked of Russian perfume has a rather heavy, languorous quality, which seems to win it many friends. There are also a soap and a powder in the series, as well as a toilet water.

THE LARGELY NEGLECTED HAND

Hands are almost more apt to deteriorate in appearance without proper care than almost any other part of the body, since they are constantly in use and exposed to every unkind influence. For this reason the gloves recently brought out for their protection at night have been hailed with joy by women who like their hands to be the index of an exquisite personality, for through them a means is offered of bringing the skin, the color, the texture, and even the cuticle of the nails to perfection. Medicinal properties are incorporated in the fine kid, which act with

celerity and surprising effect on all undesirable conditions, and the wearer will soon possess soft, white, beautiful hands, not only goodly to look upon, but a joy to touch. The price is \$2 a pair.

A FACIAL SOAP

A strong prejudice exists in the average feminine mind against the use of soap on the face. This is not altogether regrettable, since until comparatively recently few purely facial soaps were to be had, and by far the greater proportion of the others contained alkalies or other substances sure to injure such delicate skin as that of the face. Now, however, all this is changed and numbers of pure,



The theatre cap is one of the becoming novelties of the season. Joseph is showing this model in silver net

tance of the latter remedy, yet so many would be greatly improved in appearance as well as relieved if the eyes were properly looked after. They are exposed to glare and dust almost every day, strained in automobiling and tired with late hours spent in artificial light. All this detracts from their beauty as well as strength, yet few seem to think that all this tax upon their resources needs to be counteracted with a little special care and rest.

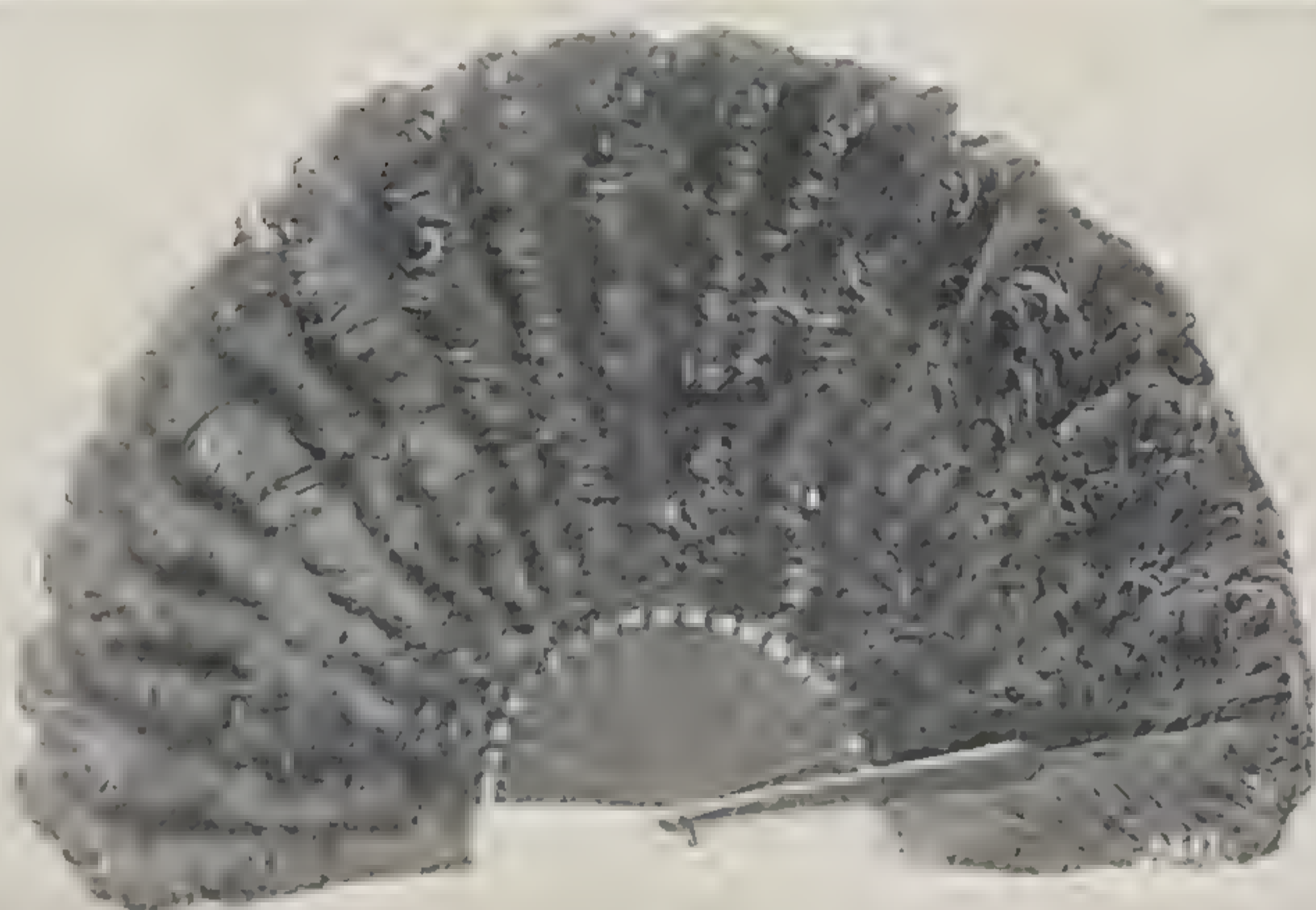
Among the contents of the box is a tiny bottle of eye drops, which have proved effectual in refreshing thousands of tired eyes, and bringing back their lustre. One drop in each only is necessary, and the price is \$1.25 a bottle. No less important is



Chic little theatre cap of gold lace encircled with blush roses and leaves. From Joseph, Fifth Avenue

delightful soaps are put up for this purpose. Among the very best of these is a really remarkable preparation which not only cleanses the surface of the skin, but delves down into the millions of tiny pores and frees them from waste matter, thus allowing them to perform their proper functions unhampered by foreign substances.

Ordinary soap washes dirt off, but does not supply what the skin needs, so the results to be obtained from this are really surprising. There are four or five different ways of using it, varying in effect from the mere surface cleansing to massaging the lather into the skin and then covering it up while still damp with rubber tissue or some waterproof material.



In the hands of a beautiful woman the graceful feather fan is a most effective weapon of coquetry

This soap is said to overcome many of the minor skin imperfections effectually such as blackheads and pimples, acne, irritated skin, sallow complexion, sunburn and enlarged pores. The latter are apt to be noticeable over the nose, and they often mar an otherwise beautiful complexion. This occurs because the blood supply is poor in that part of the face and the pores are more easily clogged, but a very simple home treatment with the soap is said to remedy all that, and I am assured that the skin on the nose can be made as refined in texture as that of the cheeks. Price 25 cents a cake.

GOOD FACE POWDER AND CREAM

Face powder put up by the same firm in four shades is inconspicuous on any skin. Only the purest ingredients are used, and the fragrance is delicate and refined. It comes in a double box, so that only a small portion of the powder is disturbed at a time, the rest remaining untouched and protected from dust. A little is kept in the top and may be applied with a piece of fine, soft chamois which comes with the box for the sum of 25 cents. There is also a facial cream of wonderful excellence to nourish and purify the skin; the three are put up in a trial size in order to make their merits known, and are practically given away, since 10 cents only is asked for the three.

THE WEEK END BOX

Apropos of boxes containing series of toilet articles, I must not forget to mention a useful little novelty called a "week end box," which holds more than could well be used in a month of constant visiting. The price, however, is low, only 50 cents being asked, and the contents include a large cake of soap made of olive, palm and cocoanut oils, a jar of talcum powder and a large collapsible tube of excellent tooth paste. Each fits into a compartment, the whole package being very flat and compact.

A de luxe tooth brush has a delicately colored transparent handle, which may be in any of three shades and marked with a special number in order to avoid tooth brush confusion, these ranging from one to six. There are separated, pointed tufts of bristles which reach every tooth in the head, and a circular aperture at the end by which it can be hung from a nail. Price 40 cents. For a fraction less another similar brush is sold, this having a handle which bends as it is used, thus giving relief for those mouths or gums are sensitive.

THE VIOLET AN OLD FAVORITE

Despite the allurements of new and exquisite perfumes, the violet has a constant charm, and holds its own even among the vast quantities of wonderfully enticing novelties. Without paying an exorbitant price, one finds an excellent choice of these violet perfumed toilet accessories. Among the products of a well-known American house I am delighted to recommend a very fine extract and toilet water which are to be had for a moderate price.

SANITARY BRUSH

One of the handsomest as well as most practical brushes I have seen for many a day is shown in one of the illustrations. The principle of its construction is new, as the bristles are wave-like in length and serrated. They comb and brush the hair at the same time; smooth out tangles and snarls as if by magic, and do not



The newest designs in diamond necklaces and pearl and diamond collars. From Reed and Barton



Stunning diamond corsage ornament

Coiffure or corsage ornament of diamonds



Tea gown of brocade and chiffon with an odd lace sleeve and bertha effect, from Mrs. Dunham. The jewels show some of this season's best designs in rings and earrings and an unusually beautiful diamond ornament in basket shape. Shown by Reed and Barton

"catch" in the hair or pull it. The back and handle are of one piece of selected hardwood, ebony finished, and the bristles are deeply set through untarnishable aluminum in an anti-septic cement. No dirt can adhere to the smooth surface of the aluminum, so the brush is especially easy to keep clean. Price \$1. Proper brushing is equal to massage for the hair, and has effect in much the same way in which exercise is good for the muscles; it gives life and lustre as well as silken softness, but to have its greatest effect every hair of the head must be reached as is done by the brush in question, which

separates the latter gently and easily because of the graduated and distinctly varying lengths of the bristles.

COMPLEXION SALVAGE

Before motoring or otherwise exposing the face to high winds, dust or extremes of temperature, the woman who values her complexion will treat her skin with one of the many delightful preparations put up for this express purpose, and she may then enjoy her outdoor life without fear of regrettable consequences.

One of the best of these cleanses the pores and then covers them with a fine veil, through which dust will not penetrate or sun work havoc. It is one of the new dry creams, which leaves no trace of grease or oiliness after, accomplishing its mission. Over the surface of the skin a fine, pure powder should then be dusted in order to give every possible protection. Through this barrier wind and sun will find their destructive force reduced to a minimum; the effect is beautifying even if only considered for temporary reasons.

When returning to the shelter of four walls, use a quantity of cream to remove that which has been applied before, but do not wash the face with water, since the skin has need of all its natural oil after exposure to the elements. Sachets have been specially prepared to use in the water later in order to soothe, smooth and thoroughly cleanse it, besides lending the final grace of transparency and beautiful finish. These are sold by the box for \$2, the latter holding twenty sachets.

MAKE BELIEVE COLOR

No better or more deceptive rouge need be desired than the make to be had at the same little establishment, where all such toilet preparations are put up for a very fastidious clientele. It can be had in liquid form, or in small flat boxes of paste rouge without grease. The latter is more than usually popular and perfect in color, it defying detection if properly put on. Few women, by the way, seem to understand how necessary it is to be careful even when the very best rouge is in question. Here is the proper manner of application: First, massage the whole face for a minute or so with one of the creams which sink into the pores and give a fine basis; then take a dash of rouge on a bit of absorbent cotton and apply it with a circular motion, going over it lightly with a fresh piece and finishing with just the merest suggestion of powder over the whole face. It is not hard to accomplish, yet so few women will take the trouble to follow these simple directions.

THE SHIELD PERFUMED

Perfumed shields have been offered before, but nothing so delicate, dainty or exquisitely refined in every particular as the new variety to be found among



Pink crepe de chine draped in lovely flowing lines fashions this simple negligee, from Mrs. Dunham

high-class French importations. The manner of perfuming these delicate silken trifles must be as unique as is the delightful fragrance, since the result is a remarkable combination of durability and delicacy. The prices range from \$1.10 a pair to \$1.40, but they are fully worth it, being of the finest quality, beautifully made up in every way and not easily destructible, since they will stand washing.

ROUGE LEAVES

Vanity cases containing rouge leaves instead of powdered ones are new and well prepared, being of leather, and closing securely with a dainty flap catch. A mirror fits into one-half the little affair when opened, and the other holds the dainty pink leaves of rice paper destined for miladys fair cheeks. Price 75 cents. Extra books of leaves cost 15 cents each.

RUBBER COMPLEXION BRUSH

Stubborn faults of the skin, such as roughness of texture, lack of transparency and bad color, can often be greatly ameliorated, and even cured, by the use of a carefully constructed rubber complexion brush, such as one recently sent me for approval. It rakes up the skin, vastly improves the circulation, and thus clears away imperfections, besides

bringing up a healthy color in the cheeks. It is flat and covered with tiny solid tubes of red rubber, cut off on the top into uniform size, and so small that they exert a constant all over friction which is not in the least rough and sure to be beneficial. The fingers of the right hand are to be slipped through two rubber straps across the back to hold it steady.

GOOD BRILLIANTINE

The subject of the hair and aids to its beauty or health is perennially interesting, and a few words about the uses of a good brilliantine cannot possibly come amiss. It is certainly most successful in lending the hair a silky softness and delightful lustre, even when the latter has become thoroughly dulled, and no sticky effect is left, although artificial waves and curls are retained for a longer time by its use, even in the dampest weather. This especial product is delightfully perfumed and comes from a famous French house.

SWEET SMELLING TALCUM

Delicate to the touch and fragrant with one of the new composite perfumes is a talcum powder which can be conscientiously recommended as among the very best and purest of its kind. It is antiseptic, and, while good

for all the ordinary uses of talcum powder, will be found superior to many in its rich, unusual perfume, as well as in the delicacy of its make. Price 50 cents.

CELULOID NOVELTIES

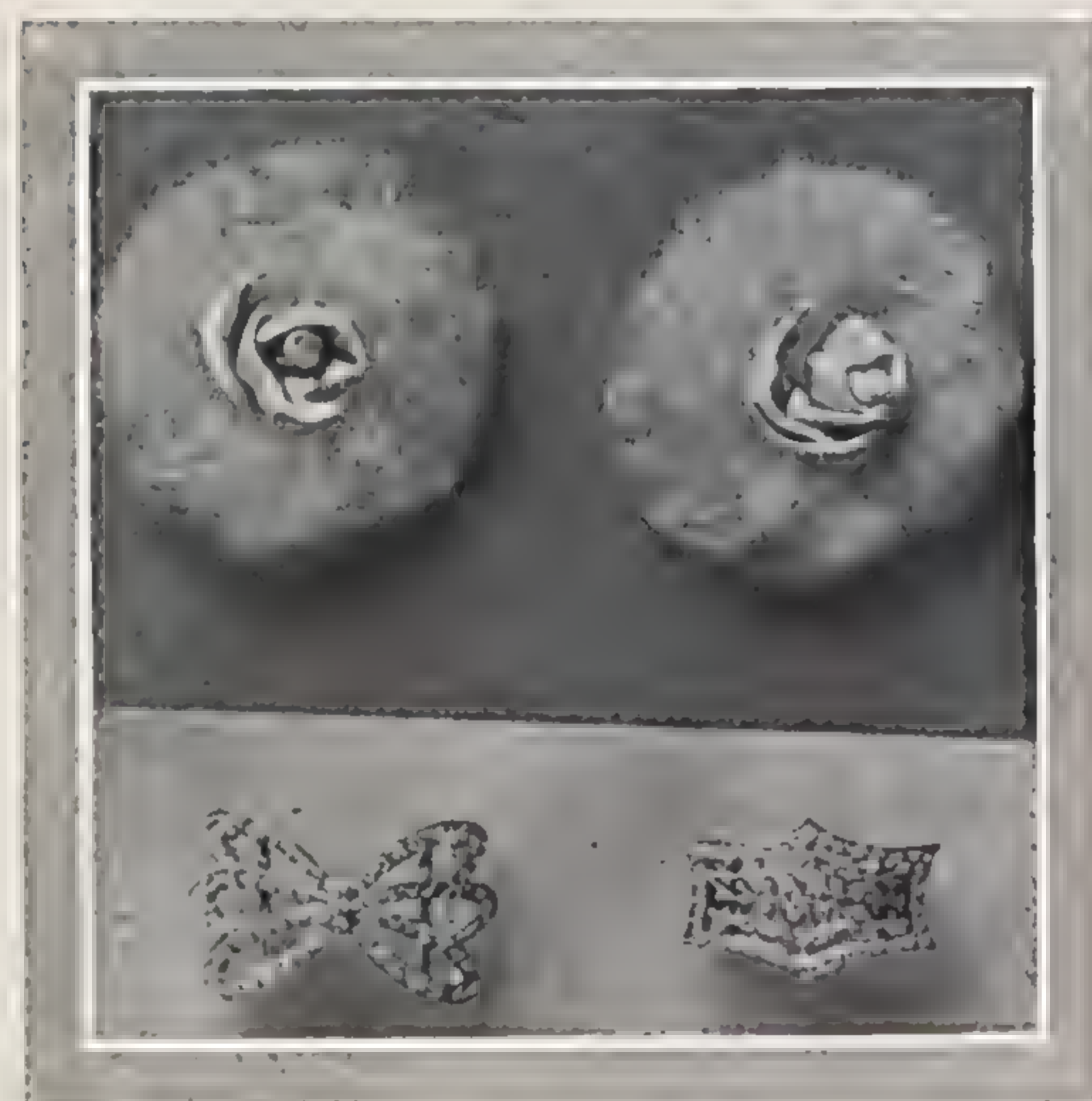
Among novelties in the improved celluloid brushes, combs and toilet requisites generally are big powder boxes in this creamy substance so closely resembling ivory, for \$2.70. These measure eight inches across and are very spacious. Travelers' cloth brushes selling for \$1 are about the most useful small gift one can bestow upon a departing friend. These are as nearly flat as is consistent with the four rows of bristles they carry, and, being made with especial care, will accomplish their work extremely well.

UNIQUE AND BEAUTIFUL TOILET TABLE

Toilet tables which close into compact little mahogany tables are being sold at one of the most exclusive jeweler's shops, and even at the large price asked have become a great success. But the woman of fashion of the day does not mind expense, or so it seems, for the more extravagant the fancy the greater favor it seems to find in her eyes. These toilet tables, complete with their bountiful supply of every possible toilet article, cost over \$200, and include a dainty little chair. There is a mirror slightly magnifying in effect, and beneath this a row of beautiful cut glass and silver bottles and jars, each in its own compartment. The two sides, which slide back from the centre, are fitted with brushes, combs, mirrors, and all manicuring accessories, while ample space is left to lay these things out for use in the centre. When the big standing mirror is closed the two sides slide in under it, and behold, a pretty little table is formed.

CONCENTRATED LILY OF THE VALLEY EXTRACT

Compellingly sweet is a recently invented etheric essence of the lily of the valley, manufactured from the flower without the aid of chemicals, and so highly concentrated that the merest drop is sufficient to produce a sweet and lasting odor, not to be distinguished from the flower itself. No alcohol is used in its composition, and there is no quick evaporation of spirits to detract from its lasting quality. The price is \$1.50 a bottle, but do not be disappointed in the small quantity sold for this sum, since it will go quite as far as an ordinary bottle of three times the size. The



Tulle and satin rosettes and jeweled slides for the toe of her slipper. From Cammeyer

bottles are fitted with elongated stoppers, and it requires the merest touch of the latter to get the perfume.

COIFFURE REQUISITES

The modes in hair dressing vary almost as much as those in hats and gowns, taxing one's adaptability to keep pace with the fads and fancies of the passing moment, and requiring quite an array of puffs, curls, braids and small odds and ends to tuck into unexpected hollows. Several arrangements of hair are illustrated in order to make clear their use. Among these the new fringe for the forehead,

suggesting the long obsolete "bang" in construction, though five times as graceful and pretty when pulled out into loose, curling strands to stray over the temples and make an aureole of hair over the eyes. These may be pinned into place below the pompadour also shown, the latter being of the new, side-parted style which covers the ears and makes detection of its artificiality doubly difficult. The long arrangement of curls illustrated on the same page measures quite ten inches, and has a careless, graceful fall when pinned into place, which takes away all stiffness and adds vastly to the success of the coiffure. New and rather clever in conception is the plaque of platinum and brilliants illustrated in the centre sketch, and another of the same kind is shown below on the left. There is a spiral back to be twisted around and around in the hair to hold a ribbon or a twist, or even a few curls. The latter is only 50 cents, and on the top are violets with small crystal drops in the centre. The head is dressed with one of the most successful transformations—the blessing of all those whose scanty locks would destroy all pretense to good looks without some such contrivance.



CENTURIES OLD ATTEMPTS AT IMPROVING NATURE

The Savage and Twentieth Century Man Are at One in Efforts to Look Well—Contrasted Methods of the Races

MAN is a vain animal, and whatever his sex, his clime or his epoch, whether savage or civilized, he has sought always to make the most of his appearance and to improve upon nature wherever that is possible. That man can improve upon nature is the contention of the artist, but improving upon nature only when she has slipped up in her endeavor to produce beauty, and always following nature's example at her best. A finely penciled eyebrow, for example, is one of nature's loveliest lines, —why should one not encourage or imitate it where nature fails? Health and cleanliness give the pink glow of beauty to the cheek,

and nature's accompanying moisture and shiny high lights on nose and brow are well suited to hours of strenuous labor or physical exercise in the clear light of day. In moments and conditions of refined repose, however, amid luxurious surroundings or in the blaze of artificial lights, flesh that has been polished and tinted and rendered matte as ivory or smooth as a rose-leaf is certainly more in keeping with the effort to produce beauty that is manifest in the rich textures, subtle colorings and elaborate architectural forms that surround us.

THE LITTLE BROWN BROTHERS' TASTE

Æsthetics applied to the personal toilette is quite a different



One of the simple little gowns and caps she dons for her boudoir breakfast. From *Maison Femina*

thing from either health or cleanliness. Among primitive people, in savage or nomadic life, both of these last conditions are easy of attainment, and still the savage or the nomad seeks to create beauty in his personal effects and to enhance the physical charms of his person. What constitutes beauty of form is entirely a matter of opinion, and varies with the country and the age. And yet it is always agreeable to see how each type in its perfection may be found lovely and desirable. The Chinese, the Oriental in general, adore fatness—the Mauresque people to such a degree that their women imitate a fat woman's gait, even though they be cursed with thinness. And any one who has studied the luscious and dimpling curves of the most ponderous of Reubens' nymphs, or has found æsthetic amusement and interest in the fat wrinkles and folds of certain Oriental bronzes depicting gods and goddesses, may have at least a momentary vision of the Orientals' paradise of fair women. On the other hand, the Javanese adore excessive thinness, and to such an extent do the Javanese women encourage their natural propensity for the sake of this ideal that some of them use a preparation of certain earths, which, baked into cakes and eaten, dries the palate, destroys the appetite, produces and æsthetic emaciation, and,

if persisted in unduly, eventually causes death. The fine, bony structure of a Bayadere of Madura and the grace and suppleness of her joints, displayed to advantage in her curious arm and hand dances, which at first may seem to the Occidental as awkward and grotesque, with familiarity comes to seem a real type of beauty.

The indigenes of Paraguay like skinny legs, and bandage their children to encourage that tendency, and so on throughout the world. The Greek ideal appears to dominate our world of to-day, yet only apparently, for it is confined to purely artistic fields, but is absent from our current idea of good looks in our own women and menfolk.

THE MAIN IDEA

Since Phidias crystalized the Greek idea of physical beauty, men and women both have unhesitatingly shaped their garments as often to conceal defects as to reveal beauties, as when small clothes caused many a thin man to wear padded hose, and, when the *bouffant* folds of the "lying fichu" gave many a woman the buxom bosom nature had denied to her. Unfortunately, this searching for beauty of physical form has oftentimes been tainted by a mere desire for variety, or

(Continued on page 76.)



Diamond-studded long-elette with platinum chain



Miss Maybelle Swift, debutante daughter of Mrs. Lena Swift-Huntley and sister of Janet Swift, the Georgian belle



Mr. James H. Nunnally



Mrs. Robert F. Maddox, the wife of the Mayor, has entertained many distinguished guests at "Woodhaven"



Mrs. A. E. Thornton widow of Colonel Albert Thornton and daughter of the late General Austell



Miss Jane Thornton assists her mother entertain at their home on Peachtree Street



Miss Charles Owens on "Princess Patricia"



Miss Francis Connolly



Mrs. John Hill on "Rex," blue ribbon winner



Miss Loula Long of Kansas City

SOUTHERN SOCIETY AT THE
FOURTH ANNUAL HORSE SHOW
AT ATLANTA, WHICH MR. NUN-
NALLY, PRESIDENT OF THE AS-
SOCIATION, MADE AN UNUSUALLY
BRILLIANT AFFAIR THIS YEAR



Caracul coat with collar and cuffs of skunk, shown by Booss. The hat is from Hollander's



Muff and collar of fisher. Brown velvet hat trimmed with fisher. From Gunther's



Handsome set of pointed fox seen at Gunther's. The hat, trimmed with plaited silk, is from Crosby



Bechoff-David tailor suit of mustard nappé worn with scarf and muff of natural brown fox



Stunning evening wrap of ermine lined in white and gold brocade. Shown by Gunther



Box coat shown by Booss, of Hudson seal and skunk. Modified Napoleon hat of black silk beaver. From Hollander



Smart Persian lamb coat ornamented with black braid. Military collar and cuffs of embroidered cloth. From Weinberg



Pointed fox scarf and muff seen at A. Jaekel's. The black velvet turban faced with pink taffeta is from Henesey



Wrap of Russian sable with collar of silver fox; the revers are of embroidered and shirred velvet

**STUNNING COATS, MUFFS AND SCARVES
OF SUMPTUOUS FUR AND SMART
HATS IN BEAVER AND VELVET**



AN EFFECTIVE MODEL DEVELOPED IN THE NEW
BROCHÉ CHIFFON COMBINED WITH CREPE DE CHINE



Reverse view of the pretty tea gown shown at the right, which Miss Irving wears in the third act



Oddly draped gown in blue crepe meteore worn with a hat of black velvet trimmed with white plumes



An effective gown of charmeuse and cream lace; the entire bodice is of lace

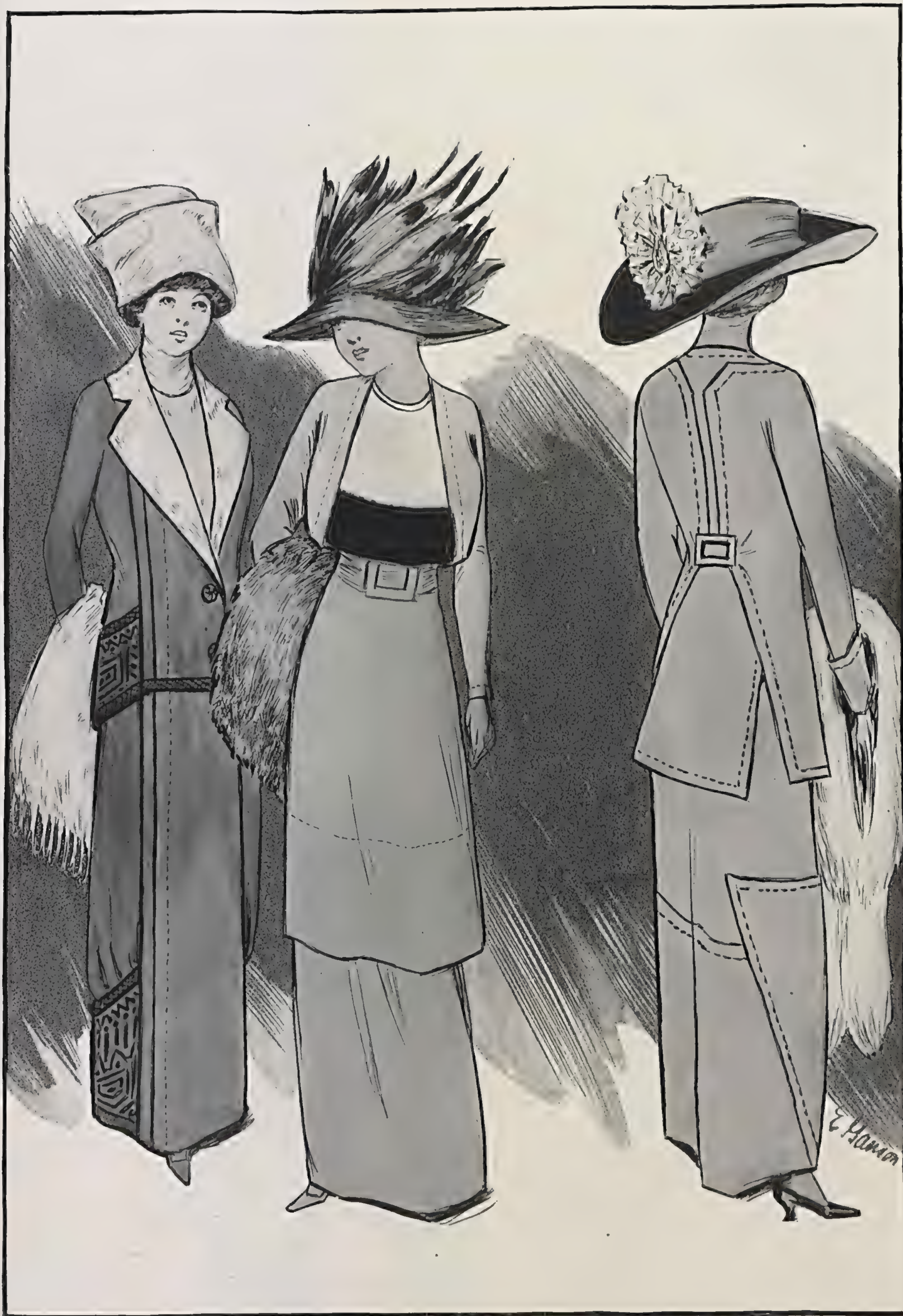


Charming tea gown of crepe meteore and chiffon trimmed with embroidered bands worked in silver bugles

MISS ISABELLE IRVING'S GOWNING OF THE ROLE OF MRS. DALLAS-BAKER, AN ENGLISHWOMAN OF FASHION, WHOSE PARLORMAID IS "SMITH," NOW AT THE EMPIRE THEATRE



TWO ATTRACTIVE COSTUMES IN VELVET AND CLOTH
AND A PRETTY LACE TUNIC HUNG OVER BLACK VELVET



CUT IN ODD SECTIONAL PARTS AND CLEVERLY COMBINED SOME
OF THE NEWEST MODELS ARE MASTERPIECES OF DRAFTSMANSHIP

For "Fashion Descriptions" and prices of patterns see Page 72.

WHAT SHE WEARS

Velvet and Chiffon Charmingly Combined—The Thick-and-Thin Idea Prevails in Striped Materials—Evening Gowns the Acme of Lace and Luxury—Black Fox Combined With White Fox



A scant trimming of *écru* lace on a stunning black velvet hat is a striking combination

FOR afternoon gowns, the reign of broadcloth has been visibly usurped by velvet and its aspiring rival, velveteen. Some of the new light-weight velveteens are fascinating, and when properly developed with a garnishing of novelty silk braids and passementerie motifs they are no longer designated scornfully as mere substitutes for velvet, but occupy a class by themselves. Ecclesiastical motifs prevail in the fashioning of many of the most stylish models of velvet costumes, and the cassock suggestion, applied to the princess gown, is already familiarized, with its row of small, flat velvet buttons set closely together down the front, and outlining the outside of the snugly fitting sleeve. Other portions of priestly vestments are also utilized as suggestions in various ways.

HEMSTITCHING ON CHIFFON

The union of heavy fabrics, such as cloth and velvet, and even fur, with chiffon or lace, especially of the tarnished tinsel variety, is another note of the season which is distinctly picturesque, and the joining is frequently effected with an appliqué treatment. A feature of the veiling fad, which is prominent just now, is the use of hemstitching, all chiffon hems or tucks on bodices, elbow sleeves, and tunics being finished in this dainty way. This is especially true of the imported models.

An advisable mode for an afternoon frock of velvet is a tailor-made two-piece affair, to be worn with a veiled bodice that carries the velvet up into its scheme, and is developed with a peasant yoke over embroidery. Such a costume in the new reddish brown or rust color was worn by a lovely young matron at a smart wedding reception, with a large hat made of smoothly drawn velvet, in matching tint, faced with black underneath, and quite untrimmed save for the Parisian caprice of one large poppy of white kid on the left side; some handsome Russian hatpins held it in place. The velvet for the gown was in double-width, which permitted one of the new skirts with seams only down each side. This seam-line was made the opportunity for the fastening on the left, and a smart bit of trimming with buttons and soutache outlined it on both sides. The short coat had the middle-back stitched over the other portions, and brought around in circular style to form the flat, rounded front. The deep square collar of the velvet created soft revers in front, these being beautifully embroidered in dull, faded colors near the inside line.

STRIKING COMBINATIONS IN FUR

Some of the new wide fur stoles are of such supreme elegance that they seem more ornamental than warmth-giving, but in reality they are both. Especially noteworthy are those made of ermine and bordered with lynx or black fox; or of caracul bordered with white fox. This combination of black fur with white is the season's most striking offering, and is developed in coats, muffs and scarfs. A black fox—the entire animal—combined with a white one makes a superlatively chic neck-piece and muff, with a corresponding band for the black or white beaver hat. The unspotted ermine coats are rarely beautiful when collared and bordered with black fox or lynx. There is a novel way of wearing the extremely long fur scarfs which is distinctly attractive for a slender

figure. Adjusted above the belt and around the bust, the tasseled ends are crossed at the back and hang at the front, over each shoulder, in graceful fantasy. Such a scarf, however, must be made of a smooth fur, like seal, rather than any of the long-haired peltries.

It is a fact that because of the prohibitive prices of the old-established fur favorites many pelts of inferior quality and of less attractive colorings have been pushed into the front ranks of fashion. This explains the great vogue of the Australian opossum, known as "Adelaide," which was introduced to replace Chinchilla, and the popularity of our humble native raccoon for stylish effects is now definitely established. All varieties of fox are in the highest favor, and baum marten is very attractive in its soft chestnut tinting. Fisher, civet, fitch and mole are all being made into exquisite flat muffs and stoles, decorated and lined in satin in their dominant color, and only requiring the icy touch of winter to bring them into evidence.

LUXURY THIS SEASON'S KEYNOTE

Rarely has there been a season of such luxury of preparation for evening gowns—such exquisite effects of bead decoration and of raised velvet, such marvelous diaphanous fabrics giving tone upon tone.

These picture gowns, with their admixture of tinsel and color, of gold cloth, and lace, and fur, of chiffon draperies and swinging tassels, are almost indescribable, but both are lovely, and becoming when worn. In that interesting interval preceding the fashionable dinner hour in a smart restaurant I saw one of our recently made countesses—a bride of October—wearing one of Paul Poiret's distinctive creations. The princess fourreau of coral-pink crêpe météore, which ended at the floor, had a band of skunk fur on its narrow lower edge. From the empire waist-line there hung two tunics of taupe marquisette made exactly alike, the lower one reaching below the knee, straight around, and the upper about eight inches shorter. Each was gathered about the waist, and shirred again at the bottom to a weighted tape, on which was set a very narrow decoration of the skunk. The décolletage was fashioned rather high at the front and low at the back in V-shape, and the bodice was a charming mélange of coral crêpe with bandings of aluminum lace, shadowed by hemstitched taupe marquisette, with a heavy aluminum cord and conventionalized tassel at the middle front. She wore over it a long chain of moonstones set in alternation with small, flat filigree gold discs, that gave great distinction to the costume. Of course, this toilette was not fully revealed until she had laid aside her wrap of white charmeuse, lined with gold-colored satin and decorated around the hips in the newest manner, with a wide band of embroidery done in white and gold, the same embroidery forming the finish to the deep square collar and soft revers of gold-colored crêpe. The head-dress was the most charming feature of the costume; made of a long swathe of taupe-colored malines, wound in Hindoo-turban style around her golden tresses, the end was caught

above the right ear with a gold tissue rose that reflected in its glowing depths the rich coral coloring of the foundation of her gown. The tout ensemble was just the costume for a box at the theater.

DELIGHTFUL NEW MATERIAL

The new "satin *feutre*," as the French call it, but known over here as "satin cloth," finds many delightful developments, and is especially suitable for tailor-made costumes. It makes appropriate afternoon gowns, falling with the weight of cloth, yet possessing the adorable gloss of duchess satin; trimmed in fur it is the choicest novelty of the winter. A costume made of snake-green satin *feutre* trimmed in black fox fur, and worn by a débutante, was very effective. The sectional coat and skirt were stitched flatly in the smoothest style. The fur formed a deep collar on the jacket, and a triangular border across the front of the skirt, as also on the turnback of the black hatter's plush turban, trimmed with an outstanding wing of snake-green, accented with dashes of orange and old-blue.

There is another variety of this satin *feutre*, known as "satin *Janus*," so named because it is double-faced and may be used advantageously on both sides, like *cache-mire de soie*. A gown of it, made in maroon brown, worn during Aviation Week, had a deep facing on the medium-length

coat of seal musquash and a wide, flat collar of the same, bordered with matching ball fringe. The reticule displayed the same fur, and was swung by long silken cords in the correct fashion of the moment. Also of sealskin was the large hat, trimmed only with an *écru* gourah brush, caught on one side with an Oriental buckle.

UNTRIMMED HATS

Many of these large hats of velvet, velours and beaver are worn absolutely untrimmed, relying for their chic upon their handsome hatpins and veils. Sometimes, when made of hatter's plush, folds of *écru* lace and a quilling of the same lace on the left upturn relieve the excessive plainness of the smart chapeau. One sees such numbers of black velours and pile beaver hats on the Avenue these afternoons, many of them very close to the head, and quite untrimmed, save for a tinsel flower or ornament; but the black velours sombrero with a narrow upturned brim and two quills inserted jauntily at the back, is good style for walking or for country wear.

THE NEW MATERIALS FOR WRAPS

For evening wraps the mark of favor is set on marquisette perlé, a beautiful material woven of round silk threads into a strong net with a shining bead set at each corner of the tiny net square; sometimes the bead is gray, sometimes black, again white, and iridescent. Lined with shaded transparent stuff, and weighted by the beads, it clings enchantingly to the figure.

I saw a Drecoll cloak of dark green velvet hanging straight, full folds from under a deep square yoke of gold and silver embroidery; big golden flowers rose above the surface, and the yoke was edged with royal sable fur. There were no sleeves, but doubled folds on the sides gave room for detachable undersleeves—tight fitting—of the wondrous material of the yoke. And how splendid—with the splendor of color—royal purple velvet, lined with pale gold—a cloak shaped like those worn by Italian priests of early times! The rich stuff is gathered thick to a plain body part that ends in a straight line passing about the shoulders, over the tops of the arms; the edges are finished with a big, velvet-covered cord that ties in front with heavily tasseled ends. On the sides the looped folds conceal arm openings. The Greek chalmi is copied in an evening cloak. Very beautiful is one of white cloth trimmed with gold embroideries and edged with fur.

ECCENTRIC COLOR COMBINATIONS

After a period of wild attempts on the part of certain designers to reach fame through the eccentricities of their models, the winter gowns shown, thus far, please in their simplicity of line, helped, doubtless, by the magnificence of the materials. That they are often extreme in their picturesqueness, if properly worn, only adds to their interest. Sometimes they strike a bizarre note, like a combination of red and purple, which is hazardous, save when handled with perfect knowledge. The color schemes seen in new gowns follow every known shade and the mélange of materials and of trimmings is as striking.



Fur-trimmed suits on slender, youthful figures are extremely smart this winter and much worn by fashionable débutantes



FUR BANDING USED IN THE QUAINF FASHION OF THE FIRST EMPIRE IS A CHARMING FEATURE OF THE WINTER MODES

For "Fashion Descriptions" and prices of patterns see page 72.

SEEN in the SHOPS

Effective Copies of Handsome French Models—Black Satin Separate Coat—Rhinestones Combined With Silver Bandeaux—East Indian Prints for Kimonos



No. 5. Black satin wraps are both smart and practical for afternoon wear

THE best French models are brought within the reach of nearly every woman, through the enterprise of shopkeepers in this country, who have these costly originals very cleverly copied. Many of the best dressed women in town buy their gowns of this make-up, and one has the advantage of a wide selection made possible by a shop run on a large scale. The model shown in the first sketch, in velveteen, is a very attractive frock costing \$35 in either black or dark blue. Serge of the same design and colors sells for \$29.75. The bodice has the round neck and long shoulder effect of to-day's fashion; the throat is finished by a broad Irish lace collar; the top of the sleeve is cut in one with the yoke, the underside being a continuation of the lower bodice; the sleeve reaches just over the elbow, and there is another frill of Irish, the mesh being fine and delicate. Military braid, that most popular of trimmings, is used in this gown around the cuff, across the front and again in the skirt. Above it, in the bodice, there is a strip of Oriental embroidery, the sleeve also having this in a narrow strip. A pretty little rosette of black satin with long ends is tacked at the front of the collar. A belt of satin in shallow folds catches the fulness of the bodice at the sides. Down over the hips the skirt is laid in narrow tucks that release into a straight skirt, every other section being emphasized into a panel by a strip of braid above the hem. On the waist there are loops and buttons of satin used as trimming.

CLOTH GOWN WITH SAILOR COLLAR

A wide, black satin collar is the feature of the mauve cloth gown reproduced in the second drawing—but though it is very broad and large, it is handled gracefully—its points dropping over the shoulder at the back. About an inch or two inside its edge there is a hemstitching. The fulness

of the waist begins from the shoulder and is caught in at the side; the cloth being slit here to show a slightly full arrangement of satin. The fastening at the left is with big cloth buttons—the centres of black satin embroidered in blue and gold. This fastening continues down the skirt, opening just above the hem into a small group of plaits that, however, do not flare. The sleeve is seamed down the outside and has a satin cuff with a fancy net lace under-piece. The yoke and collar are of lace. The skirt is without fulness around the hips and carries up high around the waist with a satin piping at the top. The gown comes in blue, cinnamon color and black, as well as in mauve. Price \$29.75. There is a fitted lining in the waist.

CHIFFON AND SATIN

The third sketch is an uncommonly attractive reproduction of one of the leading French models with not a detail omitted. The foundation is of white China silk with insets of king's blue satin which run down the front of the gown with horizontal pieces around both skirt and bodice. The satin is hemstitched to the white silk. There is a covering of black chiffon that is plain in the waist, full at the sides of the skirt and

slightly gathered into a broad black satin hem. At all the seams the chiffon is hemstitched—a touch that adds to the distinction of the frock. The Dutch neck is piped in satin, and there is a piece of silver lace with a shadowy weave of colors that runs up from the bust and appears again at the cuff, where it has a band of blue satin to offset it. Around the neck one sees the latest French fancy in trimming—wooden beads introduced in a pyramid design of red, blue and black. Nothing could be smarter than this for afternoon wear, or as an informal dinner or restaurant gown. It comes with green or magenta as well as king's blue. Price \$39.75. The bodice is also offered in a separate waist at \$27.50.

SEPARATE COATS

From near and far come inquiries for a separate coat that will be smart and practical for wear with an afternoon gown. As a matter of fact this is a hard thing to find—for it must be chosen with judgment if it would avoid too dressy an appearance for daytime wear. Just the thing, however, for this need is offered in a satin coat trimmed in marabout, that is illustrated in the fourth drawing. Its sloping cutaway fronts, fastening on the left side with a



No. 4. Marabout affords a pretty trimming for a separate coat of satin

large fancy cord ornament, and two rows of marabout simulate a shawl collar. Its almost full length covers the gown entirely and is comfortable for walking. It is fully warm for this season of the year, being satin lined and wadded with wool. Black comes in this model with all color linings, while light colors show a contrast on the inside—such as gold with light blue, light blue with pink or pink with light blue. Price \$39.75. At \$29.75 there is another separate coat (No. 5), which comes in black satin only. The flat collar has a piping at the edge which continues down the front of the coat, widening as it curves around the bottom into a broad band across the back, into which the drapings of the shoulder are gathered. There is a big black tassel at the bust and a deep cuff corded both top and bottom. The sleeve has some fulness which disappears into the cuff. This coat is not lined. In the sixth sketch we have a black satin coat of kimono outline, a most becoming and graceful garment. Around the neck, down the front and at the sleeves it has a narrow band of dyed fur so near to skunk in appearance that no one but an expert can tell the difference. Satin of contrasting colors is used for the lining, and it may be ordered in any color desired. Its warmth is considerable, as it is well interlined. Price \$37.50. I know of nothing that gives better value than this coat.

METAL CORD FOR TRIMMINGS

This comes in gilt, silver and aluminum at 11 cents, in narrow width. Cable cord in steel costs 45 cents per yard, and gilt at 65 cents. These are used in every conceivable way for gown and hat trimmings, as well as for appliqueing on brocade and fancy articles—such as evening bags, mouchoir cases, etc.

NEW BANDEAUX FOR HAIR

Flexible rhinestone bandeaux are the



No. 3. Effective afternoon gown in white silk, blue satin and black chiffon



No. 6. Graceful coat of black satin with narrow bands of dyed fur

most attractive things shown in years in the way of coiffure decorations. The objection of rhinestones in the hair heretofore has been their stiff setting, but this is now remedied by the new models on which solid lozenges are joined together by silver bars. The lozenges are oval in shape and alternate with a circular motif set with the brilliants. The bandeaux is long enough to go entirely around the head and when it meets at the back there is a solid row of stones. Price \$12. Another example on the same



No. 2. Simple model in mauve cloth with sailor collar of black satin

order has chains joining oblongs, set with rhinestones which alternate with single rhinestones set on a small bar. This costs \$8.75.

RHINESTONE BARRETTES

A lovely one is shown which copies a with slender, up-and-down bars of silver. All around the edge there are rhinestones in a solid row with a flowered pattern of the same laid on over the bars. Where the two sprays meet at the centre there is a sapphire.

THE NEWEST BRASSIERE

A make that is already assured and well known is presented in a new fabric this autumn—a fancy figured batiste with an open figure. This redeems this garment from the merely utilitarian appearance of the ordinary brassiere—yet its wearing qualities are as good as any of the plainer materials. Underneath the armhole there is a reinforcement which makes it doubly durable. The neck and armholes are trimmed with lace and ribbon-threaded beading, and its general appearance is dainty enough for any wardrobe. The boning at the front is inserted in pockets, from which it is easily removed through button-holed openings. Scarcely a woman fails to recognize the virtues of a proper fitting

foundation over which to wear either blouse or bodice, and this style is a particularly pleasing one. Price \$1.

FOR THE HOUSEKEEPER

Novelties of all descriptions abound in the departments devoted to the needs of the house. At one counter there are numbers of new designs in candle shades, the frames in heavy cardboard, usually dark green, cut out in a variety of shapes and filled in with thin paper behind which the light emphasizes the motif of the shade. In a simple conventional design, specially suitable for country houses, furnished in Colonial or cottage style, there are examples ranging from 45 cents and upwards. The shade itself is green and either white, red, yellow, pink or green is used for the transparent filling. Fancier shades are cut out in motifs representing swan, flowers, etc., with the proper colorings in the paper insertions. Price \$1 apiece.

Another table decoration is an electrical contrivance, circular in shape and designed to be laid around the centrepiece of either ferns or flowers. It consists of loops of pink gauze ribbon very full and fluffy in effect with an electric bulb imbedded at intervals in the shape of a rosebud, through which the light shines softly. This is mounted on a round wire frame, covered in pink silk, and there is a cable by which to attach it to the nearest electric socket. Price \$23.50. It is a charming device for holiday table decoration.

Of practical interest is a china egg separator—a small, squat shape—like a tiny teapot, with a sunken lid that receives and holds the yolk while the white of the egg runs out through a slit at the side, or it may be poured through the spout. With green trimmings and ornamented with rooster and chickens in natural colors, this costs 35 cents.

Lemon reamers, which are in fact merely what we commonly call lemon squeezers, are made in decorated china showing lemon and foliage on a white background. The squeezer is the popular conical shape with a gutter for the juice, and fits over a little pitcher into which it runs. This stands on a tray which has also a small cup. Price 95 cents. Separate squeezers in blue and white pottery are 18 and 25 cents, and they come also in aluminum enclosed in a box for a luncheon basket or traveling case—the box serving as a cup.

MACHINE EMBROIDERED PILLOW CASES AND SHEETS

are offered at unusual values by one of the largest department stores, the effect being very nearly that of handwork. The material used is a linen finished fabric and the chrysanthemum pattern covers the top of the sheet and the two pillow cases. There is a hemstitching several inches inside the edge. The pillow cases measure 45 x 36 inches and the price of the three pieces, one double sheet and the two pillow cases, is \$5. Other less elaborate designs are to be had as low as \$3.75.

CHILD'S PIQUE DRESS

A nice little model in an eight-year size has broad plaits running from the shoulder to the hem, with a box plait in the middle both back and front. There is a long sleeve with several tucks above the turned-back cuff, which is scalloped at the edge. This, which is machine work, appears again on a broad, square sailor collar that finishes at the front with a black satin cravat. There is a patent leather belt, also black. Price \$6.75.

UNUSUAL VALUES IN FRENCH UNDERWEAR

An excellent collection of French underwear is shown at a shop just opened in the heart of the city, everything being of the latest design, and offered at prices that have seldom been equaled. Care has been taken to present that which will appeal to the woman who delights in fine and dainty underwear, but who cannot afford to pay extravagant prices. Refinement of design and finish distinguishes the showing, and there are numbers of models from which to choose. Especially interesting is a line of entirely hand-made and hand-embroidered nightgowns in French nainsook, that is sheer and delicate in texture, at \$4.95. One of these has a round yoke with a very pretty design of eyeletted dots and leaves combined with a solid bow-knot, the yoke being joined to the body of the gown by veining. The neck is scalloped with lace at the edge, and the sleeve is finished in the same way. Narrow ribbon ties it in. An elaborate solid design is to be had for the same price, also an empire model with wide ribbon below the bust and narrow at the neck. In this, however, there is no veining.

Very desirable is a hand-made gown at \$1.95, in a quality of nainsook that one scarcely expects outside high-priced goods. The yoke has three points at the front and an embroidered pattern at the front only, for the back is plain. This garment is entirely hand made, and its details show the nicest workmanship. Equally attractive, but only partly hand made, is a gown with a square embroidered yoke. This has no ribbon to run through it, but it fastens with buttons down the front and has a long sleeve finished with a scalloped ruffle. Price \$1.50.

French combinations sell for as low as \$2 with either drawers or skirts. They are excellently cut with a fitted bias yoke that gives perfect smoothness over the hips with an embroidered scallop as finish. Supplementing this there is a pretty hand-embroidered design at the neck with an eyelet for ribbon. The waist pulls in with a tape. This garment, embroidered by hand, is put together by machine. A little finer quality in the same model is offered at \$2.95.

Here also is to be had the only princess combination at the price, which opens at the front. The top is trimmed with scalloping and a clover design in hand embroidery, the drawers having a scallop with three dots inside. Skirts do not come in this style. It sells for \$3.75. Uncommon both in design and value is a combination procurable with either petticoat or drawers at \$4.95 in wonderfully sheer nainsook with an open embroidery of handwork both at top and bottom. The joining at the waist is a narrow band of the material set between two veinings and at the neck there is a half-inch ribbon. With lace added at the top the price is \$5.50.

INEXPENSIVE BRIDAL SET

Three pieces, a nightgown with round neck and open sleeves, a chemise and circular drawers in excellent quality of nainsook with hand embroidery and an edging of Valenciennes, are to be had for \$11.95. Their quality and appearance will satisfy even the fastidious, and they are remarkably low in price.

MISSSES' SCHOOL DRESSES

Good models are to be had in serge, panama cloth and checked worsteds in either colors or black, the styles being new and up to date, and in such variety that all tastes may be suited. The sizes of these range from twelve to eighteen years, and the prices run from \$10 to \$19.75. For younger girls anywhere from six to fourteen years there are serviceable little frocks in the same line of materials as low as \$5.75 and upwards to \$15. Then there are party dresses in suitable simple models with the newest skirt effects fashioned of such materials, as chiffon, crêpe mēteore, allover lace and embroidered nets and trimmed with good laces in all qualities of material, but none that are not desirable. These sell for from \$19.75 to \$95. A house that is trustworthy in its workmanship and individual in its designs puts forward these goods.

MILITARY BRAIDS

This particular style of braid, heavy in mesh, is the rage this season and is used on numbers of the new French models in velveteen, velvet, cloth and serge. At the trimming counter it is to be had in a number of weaves, the wider braids being always repeated in a narrow one to match. An excellent one which is very fine at the border and coarse in the middle sells for \$2 in a width measuring seven or eight inches, and 75 cents for the narrow.

COLONIAL GLASS CANDLESTICKS

for the bedroom or the dining table are to be had at 65 cents apiece. These come with a square base and a straight shaft or else in a six-sided base with a curved shaft.

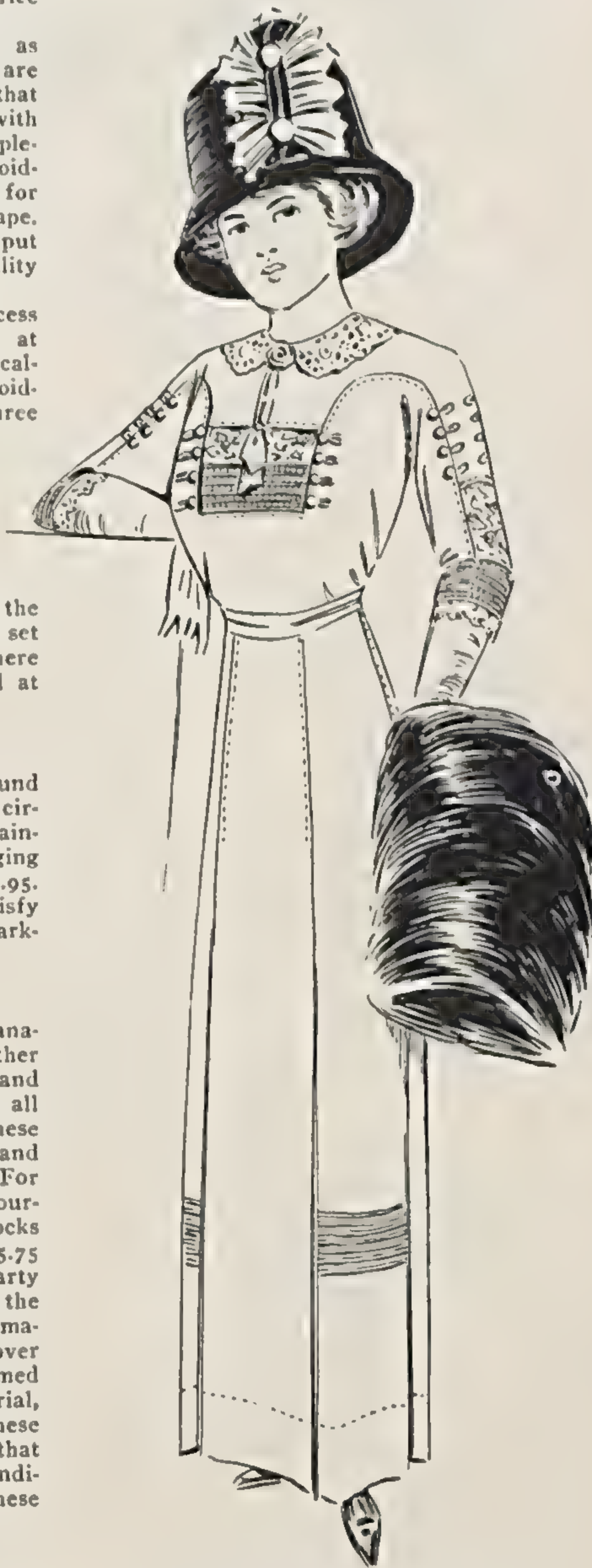
BEAVER SAILOR HATS

There is the greatest possible vogue for outing hats in handsome felts either of satin or beaver finish. To be smart in shape, these require a superior quality of material and cost anywhere from \$16.50 to \$22.50. Fancy bands of braid or silk or metallic ribbon are used to trim them with nothing more than a cockade or a tailored bow as decoration.

INDIAN PRINTS

Women of taste and refinement are making much use of these delightful fabrics for bedroom hangings and decoration. The quality is splendid and the patterns shown in an unlimited variety of colorings and styles. Persian designs are exquisitely blended in tone and create a delightful

color scheme for a room. They are to be had in styles showing the central circular figure, or again in the arrangement divided at the middle seen in silk rugs. Covers for beds come anywhere from the smallest size up to one measuring 3 x 3 yards. Soft yellows mixed in with antique blues make a pleasing combination, and there is no end to the green and white and blue and white patterns. A cover for a single bed costs \$4.75. For tablecovers there are large squares at \$1.



No. 1. Attractive frock developed in velveteen with collar of Irish lace

Of much distinction are the old document prints on linen creton in natural color backgrounds with repeated village and landscape scenes. Original and delightful curtains and furniture coverings are made from these. It comes in a full double-width material at \$2 a yard up, also in bandings.

RUSSIAN CRÊPE DE CHINE

I do not know that this material has any particular characteristic, outside its wonderful quality, save that it is the first Russian material of the kind ever imported to this country. Its texture is marvelously soft and thick, and it makes the richest kind of gown—price \$2.50, width 40 inches.

IMPORTED GLACÉ SATIN

This affords one of the new two-toned weaves at a medium price suitable either for entire gowns or as a foundation under transparent drapings. Its two colors are not prominent on the face, one giving but the shadow of the other, but the second tone is decided on the reverse side. Gold is backed by maize, ciel blue by turquoise, pink by orange. There are twenty different combinations of color, and it measures two yards in breadth—price \$2.

[Note.—Readers of Vogue inquiring for names of shops where articles are purchasable should inclose a stamped addressed envelope for reply, and state page and date.]

SMART FASHIONS LIMITED IN COMES

Inexpensive Copies of Smart Hats and Theatre Caps—How To Prevent Stocking Wear and Tear—Effective, Inexpensive Materials—Remnant Bargains



Nos. 1 and 2.—This becoming theatre cap, and the small hat that can be worn for skating or motoring are clever, inexpensive copies of French models

THE French model hat is the despair of the woman who has little to spend on her wardrobe, for the prices keep going higher and higher until it seems almost impossible to find anything smart and attractive at medium cost. Of course there are plenty of cheap ready-to-wear hats that will answer the purpose—if one is forced to wear them—but every woman longs for the distinction and charm of line shown in French designs. What a boon it is then to find that we may have fetching hats after these models at a limited expenditure by patronizing a young woman who has undertaken to turn out copies of the newest importations at very reasonable prices—making for herself only a small profit. She is fully familiar with the showing of all the best houses in town and is in touch with all new fashions and treatments, so that her ideas are plentiful. If a patron sees a hat that particularly strikes her fancy, but which is too expensive, this milliner will take a look at it and copy it, or individual suggestions or taste are carried out efficiently by her. The materials used are of the first quality and she has the clever knack of putting things together at just the smart angle that makes the successful milliner. Herewith are given a number of models that she shows at present, all being reproductions of those exhibited by large importers and especially chosen to suit the needs of readers of this column.

LACE AND SILVER NET THEATRE CAPS

No one should hail this charming new fashion with greater enthusiasm than she who is obliged by a slender pocket book to go out to dinner or to the play in the street car. Heretofore it has always been a puzzling question what to wear over the head in such cases—scarfs and veils rumpling the hair more or less and by no means adding to the dignity of one's appearance. The theatre cap is just the thing, a transparent, dainty head dress that may be kept on during a play, as it presents no obstacle to the man in the seat behind. That in sketch No. 1 is a crown of white Chantilly lace over silver net. It has two tassels at the side. If one desires a color, chiffon may be substituted for the white lace. This is an effective design, but there is nothing expensive in its makeup, and it can be had for \$8. To bring it into harmony with different gowns, a small cluster of flowers to match may be pinned above the tassels.

THEATRE CAP IN VELVET

The original of the second drawing may be called a theatre cap, because this is one of its purposes, though the style is being worn as well for skating, motoring or driving—in fact for any occasion when a small, snug head dressing is required. Its material is plum-colored velvet, lined in satin of the same shade. The full top is drawn in by a fancy braid of black and white soutache. Over the brow at the front the brim is slit and caught up with a large rose of

antique gold gauze, one side flaring back against the hair and the other drooping. This in any color costs \$10.

TAILORED HATS FOR MORNING WEAR

The utility hat being worn with greater regularity than any other, should be chosen with much care, as it is most important to have it smart and becoming, since one appears in it so constantly. The model which is shown in the third illustration is essentially natty, practical and uncommon. Its material is black velvet, the rather large crown having a soft upward rolling brim that turns sharply on the left side. The crown is piped around the top with satin—the same running up and down at intervals. The head size is generous and it rests low on the hair. Just inside the brim, on the left side, there is a trig, flat tailored bow of stiff white ribbon. In black and white this may be worn with any gown, but it is also good in colorings to match a particular suit or costume. Price \$8.

There is a back view of the fourth hat; as its trimming, a large black velvet butterfly is posed directly over the left ear. This is fastened against the crown so that, despite its flaring, it is snug and secure. The hat itself is of dead violet velvet, the crown one of the large pot shapes in vogue—the brim not wide but soft and pliable. The butterfly is its sole trimming, and it is especially chic. In materials of the first quality the price is \$9.

THE UPWARD REACHING LINE

The great swoop to the left, running well up toward the back, which is so emphasized in Paris hats, is well carried out in the model of the fifth sketch. The hat is of black velvet with pointed wings at the left in king's blue. Around the crown there is a cable cord of silver as finish. This is exceedingly practical for general afternoon wear, since it is smart enough to go with one's elaborate frocks and yet is comfortable and easier to wear than a large hat. Price \$10.

TURBAN WITH BIRRON BOW

A many looped bow, such as ornaments the sixth model, is one of the smartest styles of trimming of the season, and the shape of this hat—a turban with a very broad upturning brim that clings close against the crown—is the very latest mode. A soft beaver in mode color is used for it, and inside the brim against the face there is taffeta in pale shell pink. The bow is in raisin-colored ribbon. Various combinations that one may fancy are attractive in this hat. The colors are either in self-tone or contrasting. Price \$9.

FLAT BRIMMED MODEL TRIMMED IN FUR

Nothing is more becoming than a standard flat brimmed shape in black velvet, with a band of fur around the crown, as in No. 7; it is a favorite model with most women. This one is lightened on the side by a great white silk poppy, and the brim lifts up just a little at the left to show the hair. Price \$12. The fur is black lynx.

EVENING HAT

A woman of limited income should not choose light or delicate colors for an evening hat. In the first place these are perishable, and again light colors are not, as a rule, as becoming as dark. The hat shown in the eighth drawing is of satin in either black or that dark taupe shade that goes with everything, or a cinder gray. Its lines are picturesque but by no means exaggerated, and it is conventional—yet up to date in treatment. Around the crown there is a band of ostrich feathers curled flat in the same color as the satin, and a long feather is placed at the left, drooping off toward the back. Price \$15.

TO PREVENT STOCKINGS FROM WEARING OUT

There is much to be said on this subject, for there are several points which will go far toward making stockings last twice as long. Most women know nothing whatever of these helps and will undoubtedly be glad of practical suggestions.

The quickness with which holes appear in either silk or lisle hosiery is largely due to the fact that stockings are left so long after wearing before being sent to the laundry, and perspiration rots the thread and destroys the fabric in a short time. In order to counteract this, have your stockings washed the next day after you finish with them. It is wonderful what a difference this will make in their durability. Of course, it lessens the number of stockings requisite, so that one can get along well with half the usual number. I know one clever woman whose feet are always daintily shod in the evenings in sheer silk stockings, yet she owns not more than three pair, which by this constant washing keep in good condition. This simple method cuts down the labor of darning, and even a slender purse can always afford a few pair of silk stockings.

Most important if one would save holes in the toes are the little patented guards that are to be bought at any department shop or shoe dealers for 25 cents in lisle, 50 cents in silk. They are worn over the toes under the stockings and are so perfectly woven and fitted that one does not feel them at all and there is no discomfort from their use. These have been referred to before and they are more or less familiar to our readers, but equally effectual are guards for the top of the stockings that come in tan, black or white silk or lisle. Their shape is tubular—like a section of the stocking itself, and they go on above the knee and beneath the stocking—half the width folding back over the top after it is put on. This gives three thicknesses to stand the strain of the garter, and annoying ladders and rips will no longer trouble the wearer of this clever device. Price 25 cents and 50 cents.

A HELP TO LIMITED INCOMES

Discouraged by the difficulty of keeping up a well-groomed appearance on little money, a woman of limited income is prone to grumble at her lot, but it is not nearly so dark as it looks, if she takes advantage of some of the practical helps put forward for her benefit. As an instance of how the shops themselves are working for her interest, there has been established by one of our large importers of dress-goods a department in which are displayed French models side by side with the materials for their development. There the purchaser of materials can see exactly what effect the fabric has when made up, and also what style of suit is advisable for it. The designs of the best Paris makers are exhibited and may be reproduced at the shop itself or by one's own tailor. It is permitted the latter to come and make a sketch of the model if desired, so that it can be followed exactly. The materials are in the latest shades and newest weaves and are not expensive; lovely selections being shown for \$1.50 and \$2 per yard.

The advantage of this arrangement to readers of our columns goes without saying, since for the woman of restricted means who buys but few suits in a season it is all important to have them just what she wants, and so many materials that are pleasing in the hand make up in quite an unexpected and not so satisfactory an effect.

FRENCH MODELS FOR REPRODUCTION

One of the models is a coat and skirt in prune color canvas cloth with a trimming on cuffs and collar of a Persian fabric in dark tones to blend with the color of the suit. The goods costs \$2 the yard and is an admirable choice.

Covert cloths are much liked by the French this season, and we find here a model in dark blue with just the touch of white in its make-up that distinguishes this material. There is braid trimming, and the flat collar is ornamented with gold and steel braid—a very smart treatment. Then there is a dark gray cheviot of camel's hair finished with a white stripe that is made up into a jaunty little coat and a plain skirt straight in line with a stitched band at the bottom and up the front. The jacket has a sailor collar, and gun metal buttons are the trimming. This cheviot costs \$1.50 the yard, and is both modish and at all times serviceable.

A hard twisted serge, known as rue de la Paix serge, comes in all the street shades and is shown in a model trimmed with self-tone satin buttons and loops. The wale of the serge is very fine and hardly perceptible. Price \$2.50 a yard.

To the choice of broadcloths for these French models there is no end, there being seventy shades from which to make a selection. In an excellent quality, soft finished and drapable, at \$2 a yard, the popularity of violet is evidenced by the large showing of it in a number of tones. One of the best—a dark dead shade—is presented in a handsome suit with velvet to match on the cuffs and revers.

The enterprise that evolved this scheme of exhibiting models and their materials together deserves much appreciation from the woman who cannot afford to go to Europe or to pick her models here from the expensive importers, and who fears to trust the taste of the small tailor in questions of line and style. There is many a small tailor who will be able to evolve most attractive things by having the advantage of so close a view and examination of French models, and by combining the skill of one of these little men in cutting and the generosity of this firm in the matter of models, the woman of limited income will be able to have a charming winter suit at a comparatively modest expenditure.



Nos. 4 and 5.—In many of the smartest models of the winter the trimming is reduced to the mere placing of an ornament, but in that lies all the art

INEXPENSIVE MATERIALS FOR
VARIOUS USES

There is so large a field of moderate priced fabrics that it is only a question of knowing where to buy and what to choose to get a satisfactory result. Anyone looking for an up-to-date material for blouses or house gowns that shall cost but little will be interested in the silk warp fabrics in Persian pattern arranged either as border on a white background or as separate motifs spreading over the entire material. These have a high-lustre finish and some show a crepe-like surface sprinkled with dots. The width is 24 inches; the price 30 and 38 cents a yard. Light effects prevail mostly in this collection, but there are other Persians in all-over patterns of dark tone at 30 cents.

Very good for waists, petticoats and peignors is a silk and cotton material known as silk warp pongee at 25 cents per yard. All the new colors are shown in this, and the likeness to pongee is well simulated. Cinder gray, antique blue, mauve and violet are some of the colors.

Himalaya cloth should not be overlooked when in search of a good wearing mercerized fabric suitable for children's dresses and house gowns. It measures 27 inches in width and is an excellent imitation of the Oriental weaves in silk that have been so popular.

Nowhere in town can one find better value in evening goods than a double width crepe m  t  re selling for \$2 a yard. Its colorings are exquisite and there is a full range of both light and dark, a beautiful apricot and a fine American beauty at once catching the eye in the display. The substance of the material is rich and soft, the surface a high satin finish, width 40 inches.

When it comes to cr  pe de ch  ne, we are frequently shown what are called excellent bargains in this weave, selling as low as \$1.15 a yard in double width. But as a rule these are flimsy and not really advisable, and it is better to pay a few cents more and get something that is really superior quality, such as one at \$1.50 that is offered at one of our leading shops as a rare value. There is much weight and body to substantiate its claim to merit.

Voile ninon, which is a fine weave somewhere between chiffon cloth and chiffon itself, and very strong and durable, is in great demand for veiled models both in afternoon and evening gowns. It is an adorable fabric and well worth the buying, as it is to be relied upon for wear. At a certain shop, a consignment of it is offered at an extraordinarily low price; a 44 inch width at \$1 a yard. Special arrangements with the manufacturer in Europe have made it possible to sell at these figures, and no woman should miss the opportunity to get some of it.

Eoliennes, a yard wide, in forty different colorings, including black, make up charmingly for theatre and house toilets. The material is a silk and wool mixture, does not crease easily and drapes splendidly; price \$1 a yard.

A soft all-wool material known as chud-dah cloth, that is light in weight, yet warm in appearance for winter use, sells for \$1.50 per yard in double width.

Absolutely non-crushable is a material known as tussah royal; it is wiry, yet at the same time quite without stiffness, and has something of a lustre on the slightly ribbed surface. It sheds dust and makes up into a practical and attractive gown. There are fifteen shades in it, both light and dark.

BARGAINS IN REMNANT MATERIAL

It should not be forgotten that remnants of dress materials, either for entire gowns or in skirt or blouse lengths, are to be picked up for very little money at almost any department shop. These are left-overs, it is true, from the sales of the spring or summer, or possibly from last winter, but this does not prevent their exactly filling the need. In these days no reliable shop carries, even on the bargain table, materials that are really old, so that one is quite as apt to find remnants in the height of the fashion as not. Some lovely silk cr  pes, voiles, eoliennes and henriettas late-



No. 3. This distinguished little model is very smart in black velvet with a flat white bow

No. 8. For evening or afternoon dress there is nothing more effective than the plumed picture hat

No. 7. One of the universally becoming broad-brimmed hats with a trimming of fur and one lovely silk poppy

ly exposed for sale would certainly not have been scorned, either in quality or color, by the most fashionable of women. All one has to do is to ask to be shown these goods and many a desirable purchase will be found among them. It may be said at the same time that it is always economical when purchasing materials in short lengths, such as a few yards of chiffon or silk for a blouse or lining, to look for it in the remnant boxes. These are kept in good order and well assorted at any first-class shop, and considerable money is saved when one finds a length in the desired quantity.

VOGUE POINTS

THE willow plume has died hard, but it is absolutely pass  e. It had been carried to extremes, and therefore was no longer possible.

There can be no question that in its original condition it was a most beautiful and becoming adjunct to millinery, but it has had its day, and is now superseded by the

natural feather which shows marvelous effects in the dyer's art, several colors being combined frequently. Oftenest, the feathers of white, or shrimp pink, or champagne, or blue, are tipped with black, and make a superb trimming for the large hats of those colors faced with black velvet, or the all-black hats; but orange or lavender plumes that are tipped with both black and white are a stylish trimming, the deeper tone being concealed, except in glimpses. Those women who possess willow plumes are now putting them away in that camphor limbo where the camel's-hair shawls have reposed so long, to await some future revival.

TINSEL has become a veritable rage in millinery, and those tinsel flowers with depths of color in their centres are seen on everything, single ones appearing here and there among the feathers. Another eccentricity of the season is shown in flat wreaths of white kid poppies or magnolias, or dogwood blossoms, on the wide brims of black or white hats. Edelweiss and gardenias are both in high favor, made of white velvet. Among fancy feathers, those drooping pompons made of the plumage of the pelican are altogether charming in such colors as taupe, or heliotrope or navy blue, and the new black-and-white cross-striped vulture aigrettes have been seized with avidity by women who have recognized their possibilities of becomingness, as well as their novelty.

A GOWN worn by Gladys Hanson in the third act of "The Scandal," in which Kyrle Bellew is now appearing, is an admirable example of the adaptation of the

cassock form to feminine costume. Made of taupe broadcloth over self-colored satin with a peasant yoke of the same satin, the long, straight tunic is embroidered on its lower edge, above a facing of the satin, and buttoned closely from neck to foot. The other costumes worn by Miss Hanson are not exceptional. An evening gown of white liberty in the first act is trimmed with wide bandings of tarnished gold lace down the middle back that form the sleeves, and there is skunk fur at the bottom of the train. With this is worn a wide scarf of white chiffon, shirred flatly at the ends with black chiffon. In the second act, she wears an afternoon costume of Copenhagen-blue marquisette over white silk, elaborately trimmed with soutache and buttons. Each of these three gowns, in which she appears, is made with the collarless neck.

SKULL-CAPS of gold net, and swathings of malines, to form coquettish head-dresses, are the latest caprice for evening wear, and these new coiffures are usually given a tilt to one side.

A tinsel rose over one ear, or some dangling tassels are casually added. Sometimes it is only a Juliet net of latted pearls, with a stiff border to hold it in place, or gathered gauze of silver is attached to a silver galloon that has tiny chiffon roses all around it. These are very charming and youthful styles, but the swathing of the hair with soft tulle is exceedingly picturesque, especially where the end is caught with a jeweled ornament that has one or more dangles. This custom gives the opportunity for the wearing of all kinds of old-time jewels and ornaments that have been lying away in forgotten caskets.

THE Parisian nouveaut   of large, round, black velvet

muffs that are lined with a color and have embroidery in several colors on this same satin on top, worn with self scarfs that are similarly lined and turned back at the neck with a shawl collar effect that is embroidered to correspond, are excellent substitutes for fur. This embroidery is given an Oriental suggestion, and is most effective. The scarf is gathered at the ends in the familiar manner, and finished with heavy black tassels. A preference is given to king's blue as the color for lining, but gold color is also used, and royal purple. The muffs, although quite round in shape, are usually flattened to give them the form that is known among furriers as the oval muff.

THE old beaded bags of our grandmothers are being brought again into requisition and refurbished up anew with long cords and swinging tassels, either of beads or tinsel or silk, closely woven; but it is im-

portant that they have a long attachment, so that they may swing gracefully in the style of years ago, from the arm. They vary in shape, some of them being square, and others round, some with metal mounts, and others merely drawn up in bag fashion on a ribbon. Gold and silver tissue, elaborately embroidered, are also utilized for the fashioning of these indispensable bags. Brocade and even fur lend themselves to such development, and the old-fashioned cross-stitch done in crewels is not despised.

THE widespread use of brocade is manifesting itself effectively in millinery as well as for costume trimming and the smart accessories of bags, card cases and slippers. A handsome toque with a crush top of rich yellow brocade is edged with a wide band of pointed fox. Brocade and tapestry crowns are features with

dress hats having wide black velvet brims. A smart hat recently seen had a tapestry cloth top of dull goblin coloring, and the only trimming was a fur band around the crown finished at one side with a quill shape of the tapestry cloth outlined by fur. There is also a smart use made of brocades and tapestry cloth for facing wide drooping brims, and also the close-fitting models which set well down over the head. This touch of color in shadow gives a freshness and piquancy to the features of the wearer.

FANS are coming into special prominence, and some very superb ones are seen. Probably this anticipates the vogue which the opening of the English court will establish, for the fan is a distinct feature of the court costume. The white ostrich feather affair takes precedence with its sticks of white mother-of-pearl, which are often inlaid with silver. Amber sticks are also used very effectively with white and the feathers of the pastel shades. Very handsome dark and black ostrich feathers are mounted on tortoise-shell sticks. As often as not the feathers are of the uncurled variety. Some exquisite lace fans come in point and duchesse, and other dainty affairs are of lace-edged gauze, with charming painted figures of Colonial dames and squires.

THE separate blouse receives marked attention this season, and the shops are full of exquisite creations. The most popular ones are of chiffon. A stunning novelty much admired follows the fad for black relieved by a brilliant note of color. This plain black chiffon model is in high-neck style, unlined, for the collar and yoke effect and the trimming is of charming hand embroidery worked out in a decided design in the peacock colorings of green and blue. Hand embroidery is very pronouncedly used this season to give that individual note so characteristic of smart dressing. Embroidery gives a chance for stunning effects to be carried out in the brilliant Oriental colorings which are a feature of the present trimmings.

A CHARMING addition to the evening toilette is the black velvet band with its scintillating rhinestone ornaments worn to striking advantage around the throat. Sometimes this black velvet band, about three-quarters of an inch wide, is tied with a small bow at the back and one jeweled ornament is worn in front. Other bands have slides and clasps of rhinestones, a motif from the Grecian border being one effective style of ornament for this use.

A SMART novelty which would be excellent for a gift is the separate umbrella handle. The shops are displaying some tempting and very smart things in this shape. A very stunning set featured in its handsome case, showed a long, solid shaft of tortoiseshell for the handle with corresponding bits of the shell to tip off the ends of the ribs.

Note.—The names of any shops, cleaning of dyeing establishments, milliners, dress-makers, etc., mentioned under this heading, will be furnished on application. Inquiries should be accompanied by a stamped and addressed envelope for reply.

SEEN on the STAGE

The Masterly Touch of Belasco Brings Success to "The Concert"—The "Sunnybrook Farm" Heroine Is a Delightful Little Person—Good but Not "Catchy" Music in "Madame Troubadour"

ONCE again has David Belasco demonstrated his fitness to be ranked as the first of American play producers. He has shown his deft touch in a score of ways many times before; he has taken ordinary theatrical material and served it in a manner that has caused the public to wonder at his art, but he has never exhibited his resourcefulness, his finesse, and his stage craft to finer purpose than, in "The Concert," chosen by him to open the Belasco Theatre this season, and which was given there a few evenings ago with success.

Herman Bahr is the author of "The Concert." Leo Ditrichstein translated it from the German into English. David Belasco prepared it for New York—and that tells the story. To those who have already seen this play at the theatre where it is now running, and where it is likely to remain all season, the events appear to be actualities. There is a lesson to be learned from "The Concert." Mastered, some of the susceptible young women who are studying music will look upon their teachers with different eyes. It is not the idea, itself,

that is so fruitful, but the manner of its presentation and development that make it so exceptional in its present finished form. Apart from its usefulness as a subject for deliberate study by music students of the feminine persuasion, it shows the futility of the average girl's endeavor to usurp the place of a musician's wife, who can supply what no other woman is capable of giving. Further, "The Concert" proves that the companionship, deep affection and tact of a good wife mean more to a temperamental pianist—or singer or violinist—than the infatuation existing between musician and a pretty pupil. All this is shown with the clearness of a cleanly chiseled piece of sculpture. The play is knit closely. It moves with the smoothness of a finely constructed machine; there are no weak spots. The climax is nicely timed, accurately balanced. It is a masterly piece of workmanship in which many have figured, but one man has guided the efforts of all the others.

Gabor Arany, a pianist, is surrounded by a group of adoring women pupils and fair admirers who pay him every attention. His wife looks on with patient forbearance, as she understands her husband's temperament and feels there is nothing dangerous to her in the conditions. But there is one young woman in whom the musician is more concerned than the wife suspects. To be alone with her, he announces that he is going out of town to give a concert and that he will take Flora Dallas, who is the wife of a physician and his most talented pupil.

Instead of a concert, it turns out that the pair have gone to a bungalow in the Catskill Mountains, and there Helen Arany and Dr. Dallas find them in each other's society in what promises to be a scene of heroics. But there are none. "The Concert" is comedy, clean-cut and pure. Dr. Dallas and the musician's wife affect to understand matters, and both declare their willingness to withdraw that the love of two highly strung temperaments may beat in unison. This attitude changes matters. Arany considers, and consideration causes him to see the light of truth with startling suddenness. The wife of the physician, on the contrary, is inclined to be rebellious. Her romance is just beginning, and she is under its spell. But when she gradually sees how little she means to Arany when weighed against his loyal wife she relents.

Janet Beecher, whose ability has had frequent tests in New York productions, played with sincerity and with quiet effectiveness as Helen Arany. With Leo Ditrichstein, as Arany, she shared the principal honors of the performance. The latter gave musicianly eccentricities that made one think he might have intended Paderewski as a model; he was warmly applauded. Jane Grey, as the eloping pupil; William Morris, as the husband, Dr. Dallas, and a number of other players did excellent work. "The Concert"

touches the high-water mark in things dramatic thus far offered this season.

"THE FAMILY" LACKING IN SUSPENSE

THERE are technical defects in the first attempt at play-writing which the talented magazine writer, Robert H. Davis, has turned out, but in "The Family" he has done so well that future efforts should certainly bring something that will take high rank. As a story, "The Family" would be intensely interesting; as a play it discloses the final outcome too early for the suspense that most people who go to the theatre like to feel. Primarily, Mr. Davis has endeavored to show that blood is, as has so often been asserted, much thicker than water. Before the play is finished he proves his contention and, in addition, introduces several characters that are entertaining, if sometimes overdrawn, and a deal of clever dialogue.

There are Madeline Sneed, the daughter; David, her brother; John Sneed, the good-for-nothing father; the mother, Mary Sneed; the bad-tempered child, Ruth Sneed, and Paul Churchill, leader of a minstrel troupe, whose red coat and bearskin hat proved too much for the impressionable Madeline to resist. She fell in love with Churchill—or his coat and hat—immediately she saw him, but his regard was not honorable and when she fell a victim to his designs

there was trouble. The inconsistency of the situations that come before the knowledge of Madeline's misfortune is equal to that of the make-up of this queer family, that is living in a Massachusetts village where father and son vie with each other in efforts to break the poolrooms of the place. David, whose familiarity with the race-track slang of cities seems strangely out of place, finally turns to better things, but it is unfortunate that he needs such a goad as his sister's undoing to show him the right path from the wrong. The father, too, would probably have had no need to wax so righteously indignant over Madeline's treatment had he been the proper type of parent, for in such a case his daughter would have been differently reared.

John Westley, as David, was eminently satisfactory in a rôle not easy to play. His easy command of slang and his picturesque portrayal of the part preceded a startling change that came when he learned the truth and the death of the minstrel leader. Then he dropped his customary vocabulary and, resorting to excellent English, gave a display of frenzied acting that was startlingly convincing.

Mabel Bert was delightfully appealing as the mother, and made her impersonation one of extreme tenderness. Father Sneed, too, was a rôle in good hands, Sam Edwards doing excellent work in this char-

acter. Julie Herne was competent as Madeline, and Thomas Meighan and Zyllah Inez Shannon filled the other parts satisfactorily.

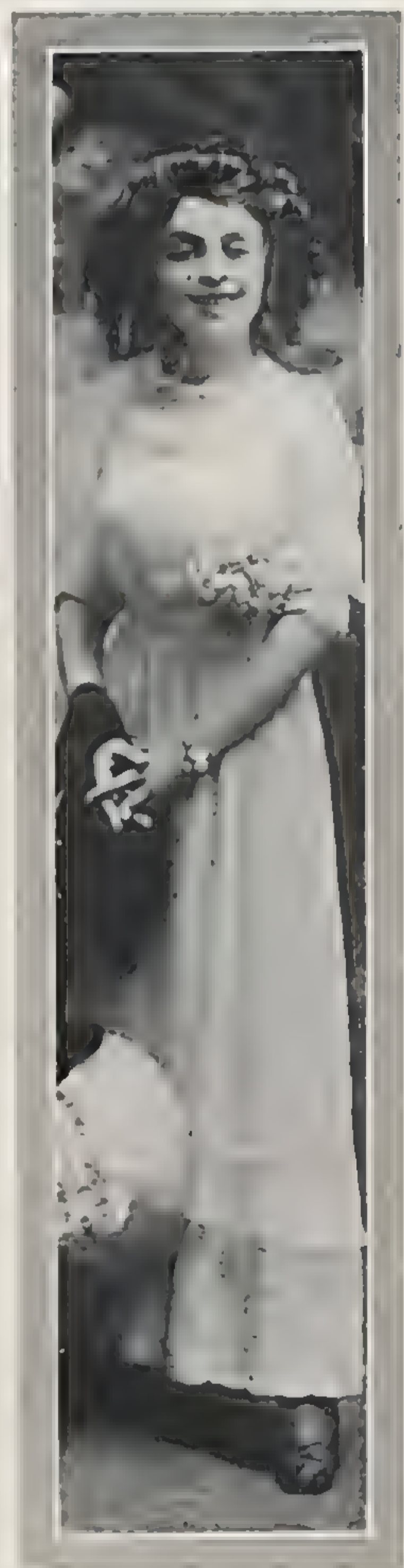
"REBECCA" CAPTURES THE TOWN

THE dramatization of "Rebecca of Sunnybrook Farm" is almost fairy-like in its daintiness and imaginative charm. Once in a great while, only, does one encounter such delightful simplicity in events, dialogue and character interpretation as are found in this play. There is sunshine and sweetness in this play that is never overdrawn. In the earlier scenes there develops a spirit of kindly humanity that reaches across the footlights and touches the hearts of all who possess the slightest sense of responsiveness. After it is all ended life seems better and broader for having lived for a few hours with the appealing little Rebecca and the others who figure with her in the episodes of the occasion.

From the moment that Rebecca is whirled into view, as a passenger in a real stage



Doris Keane as Adrienne Morel in "Decorating Clementine"



Eva Fallon in "The Lady and the Deacon," which was recently at the New York Theatre and is now on tour



Mary Corse as Sybil Craven in "The Little Damsel"

coach driven by the big-hearted *Jeremiah Cobb*, until the final moment, this small girl—who finally grows up—takes a firm grip upon the affections. You are prompted to interfere in her behalf when she is coldly received by the unfeeling *Aunt Miranda Sawyer*, and to shake the hand of *Cobb* for making the child comfortable when she comes to his kitchen for shelter after running through the storm from her vinegary feminine relative.

It is all essentially human, with the series of incidents of which none are out of place. *Rebecca* works like a little Trojan to sell soap enough to win the premium of a lamp for the miserable *Mrs. Simpson*, whose husband has neglected to provide her with a wedding ring; and she is, later, fortunate enough to bestow additional happiness upon the poor creature by securing a ring for the husband to make up for his earlier shortcomings.

Rebecca, in her gingham frocks, is ever busy spreading her kindnesses, and after she has secured the much desired education and grown up she is none the less charming as she shyly tells "Mr. Alladin" (her Prince Charming) that he must wait for a little while. Edith Taliaferro, as *Rebecca*, triumphed, beyond any shadow of doubt. She was able to convey every element necessary to make up the character in speech, action and manner to an extent that won her an esteem which must hereafter make her a personality of distinction in the stage world.

Marie L. Day contributed an artistic bit in her interpretation of the character of *Aunt Miranda*, and made plain that her heart was often softer than her spoken words indicated. As *Aunt Jane Sawyer*, Eliza Glassford occasionally missed conveying the gentleness her nature felt, but Archie Boyd warmed the heart with his honest heartiness as the stage driver, *Uncle Jerry Cobb*, and Lorraine Frost, as *Emma Jane Perkins*; Violet Fortescue, in the rôle of *Mrs. Simpson*, and Sam Colt, in the character of her husband, did sterling service. The others deserving mention were Ralph Kellard, as *Adam Ladd* ("Mr. Alladin"); Ada Deaves, in the part of *Mrs. Perkins*; Ernest Truex, as *Abijah Flagg*, and Violet Mesereau, Kathryn Bryan and Etta Bryan, as the children.

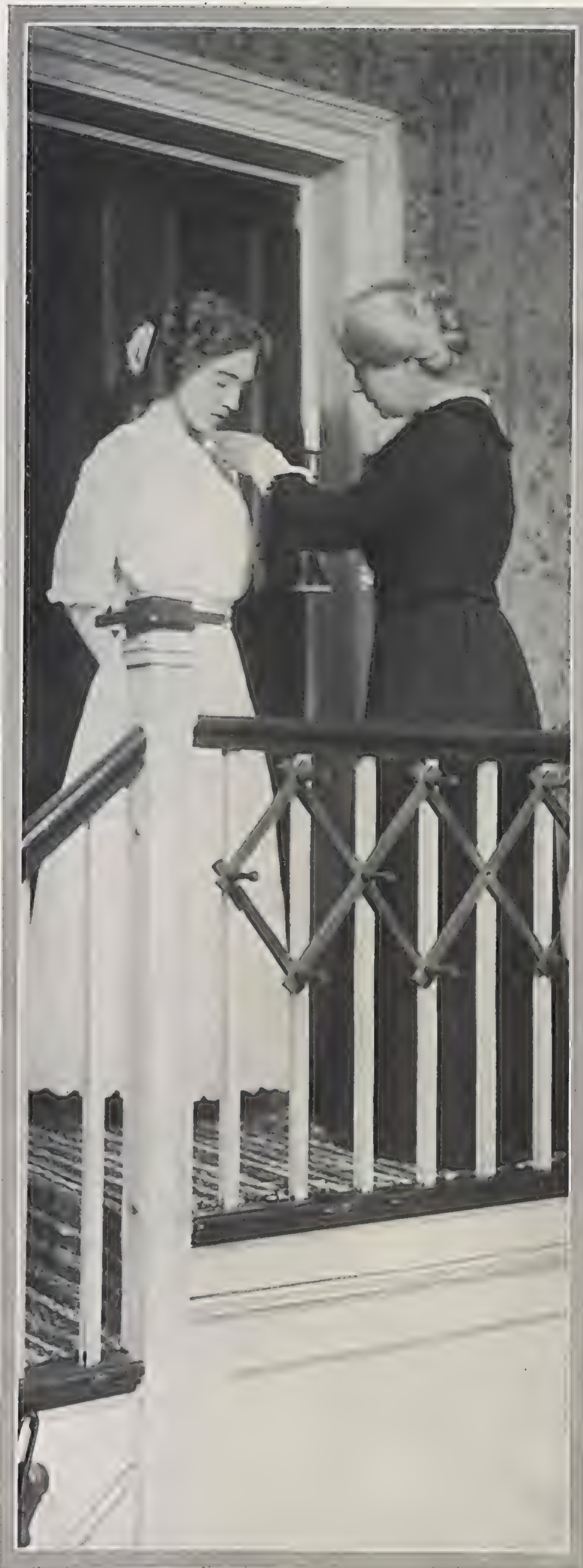
"MADAME TROUBADOUR"

THE fate of "Madame Troubadour," a French operetta now housed at the Lyric Theatre, would appear far more promising if certain changes were made in the cast. Under present conditions the presence of Grace La Rue in a prominent rôle is injurious to the results which might be secured if another actress better suited to the demands took her place. Van Rensselaer Wheeler also, through his apparent inability to decide upon a single method of treating the character he assumed, making it a mixture of burlesque, farce and—at times—heavy opera, is a detriment to the presentation.

The music of "Madame Troubadour," consisting as it does wholly of concerted numbers for voices, is well made and tuneful. There is not the quality, however, of simple catchiness, permitting it to be hummed or sung after the fashion of most of the music thrown together for use in the average musical comedies. Nevertheless, it is certain to appeal to those who are bored by the mass of useless tunes we have so long had. More productions of the class, represented by "Madame Sherry," will do much to raise the level of musical productions in this country.

First of all, it will mean the ultimate elimination of the chorus girl and certain unnecessary characters usually entrusted to inefficient or wearying persons who have no musical abilities. After that, we shall probably be fortunate in seeing and hearing the voices of people capable enough to acquit themselves with credit in a form of entertainment that should surely appeal to intelligent audiences.

Felix Albini, who wrote the music of "Madame Troubadour," is very evidently a musician of talent and well developed skill. His melody is flowing and fresh, and his familiarity with modern instrumentation enabled him to score his work with effectiveness that would have shown to increased advantage with an orchestra larger than that possible, under the circumstances, to provide. The book and lyrics, however, which were furnished by Joseph Herbert, do not warrant close scrutiny.



Julie Herne as Madeline Sneed and Mabel Bert as Mary Sneed in "The Family"

In its original form, "Madame Troubadour" probably contained considerable that was wisely left out in the adaptation. As it now stands, there is the wife pining for the attentions her husband does not bestow, her admirer, *Vicomte Max de Voigommeur*, whose declarations of love falter at the moment *Henrietta* tells him she is to be permitted to obtain a divorce, and *Marquis de Kergazon* (the husband), an eccentric litterateur, whose fits of temper and near-sightedness prompt a situation involving his wife's good name.

Wearying of *Henrietta*, the *Marquis* agrees to give her cause for applying for her freedom by engaging a young woman to come into his home and be seen in demonstrations of affection sufficient for the needs required. *Henrietta* departs, after arrangements are made for her to return at the proper moment, and straightway *Juliette*, a French maid, is brought into the *Kergazon* household and the episodes begin. But trouble is brewing. Arriving at the country place of *Max*, the young wife finds herself most unwelcome, and matters assume a disastrous phase when the *Marquis* rushes in to find *Henrietta*, who has sent him a telegram announcing her destination.

As in "Divorcons," the wife discovers that her supposed "best friend" is anything else, and after a series of incidents she returns to her home and husband, who discovers that by being less selfish he can make them both happier than they have ever been. Georgia Caine, as the maid, was vivacious and, save for an undue use of her voice, sang moderately well the music allotted her. Miss La Rue, unfortunately, has not acquired ease of manner or facility of utterance that enable her to appear to advantage in a part of such importance as *Henrietta*. Lightness of touch, which is essential to the rôle, she lacked utterly, and her singing was far too vigorous considering the character of the music and the size of the auditorium. When she has overcome a tendency to prolong her final "r's" and to force a naturally good soprano voice, she will have corrected two grave faults.

Anna Wheaton and Doris Goodwin, as two maids in *Max's* country establishment, scored what appeared to be the hits of the performance. Their first appearance, in the second act, gave them some excellent duets and a clever fun-making specialty which resulted in continued demands for repetition. It was unfortunate, however, that so much roughness was advocated—here as well as elsewhere—and it would seem that less kissing might well be spared for the good of the performance as a whole.

Charles Angelo, as the *Marquis*, revealed a fair voice and an enunciation that was a source of delight, and Edgar Atchinson Ely, as the servant, *Joseph*, in love with *Juliette*, was competent except where he was called upon to sing. There is much in "Madame Troubadour" to admire, but before its fullest possibilities can be realized the company will require managerial attention. After that the operetta should take a high place among the entertainments now being presented at the New York theatres.

"JUDY FORGOT"

THAT was the precise trouble—*Judy* did forget. During the lapse of this young matron's memory occurred many odd situations in the musical comedy by Avery Hopwood and Silvio Hein, now holding the stage of the Broadway Theatre, with every evidence of popular success. It cannot truthfully be said that the distinction which came to Mr. Hopwood through his collaboration with Mary Roberts Rinehart on the farce, "Seven Days," will be heightened by his latest effort in fun-making. Still, "Judy Forgot" is wholesome and moves so briskly that minor shortcomings vanish, especially when clever Marie Cahill comes upon the scene of action. Here is a musical comedy star of first rank. She has the artistic sense, a capital talent for mimicry and a certain quality that has always distinguished her from other women seeking similar recognition.

In "Judy Forgot" Miss Cahill loses no opportunity to indulge in those little specialties which have always caught the public's fancy, and in one of them—an imitation of a woman in a box at the opera—she convulsed her audience. Her remarks concerning celebrities of the stage, and their supposed affiliations with one another, were laugh-compelling. In her singing, as always, Miss Cahill revealed a pleasing voice and a keen musical sense. Her discretion

in the presentation of a song that might have offended good taste through too vigorous interpretation, was artistically subdued, and elsewhere Miss Cahill's musical numbers brought what they deserved—thorough appreciation and intelligent liking.

The trouble in "Judy Forgot" began when *Judy Evans* (Miss Cahill) lost her memory through shock sustained in a railway wreck. She did not remember that she was married to *Freddie Evans*, or anything else that she was properly supposed to recall. The possibilities of such a state of affairs may be imagined, and they were utilized to the fullest extent up to the right moment that brought *Judy's* mind back to working order, as the result of an automobile accident. A clever number was the "Society Circus," presenting a chorus girl, driven by Truly Shattuck, prancing daintily about as a two-stepping horse. Miss Shattuck had one excellent song, "My Toreador," and assisted, with others, in enabling Miss Cahill to pilot "Judy Forgot" to popular victory.

DRAMATIC ANNOUNCEMENTS

THE leading event of interest in the New York dramatic field, recently presented, was the appearance at the Knickerbocker Theatre of the English players, Fred Terry and Julia Neilson in "The Scarlet Pimpernel." In this romantic melodrama of the French Revolution these stars left a favorable impression upon the first night audience which assembled to greet them. A review of the performance will appear in the coming issue of *Vogue*.

Henry Battaille's play, "The Scandal," with Kyrle Bellw in the character of foremost importance, was introduced to a New York public for the first time at the Garrick Theatre a few evenings ago.

"The Gamblers," Charles Klein's latest play, concerning which there has been much discussion, was produced at the Maxine Elliott Theatre the evening of October 31st, with George Nash in the leading part.

A comedy by Butler Davenport, "Keeping Up Appearances," recently made its entry on Broadway at the Comedy Theatre. The story of how appearances were kept up will be told in these columns shortly.

William Gillette's new play, "Electricity," succeeded "Decorating Clementine" at the Lyceum Theatre on October 31st, with Marie Doro in the leading feminine rôle.

Ellen Terry, who arrived in America on November 3rd, was met by a distinguished committee headed by President Taft and Mrs. Taft, and consisting, also, of William Dean Howells, Henry Van Dyke, Robert Underwood Johnson, Mrs. Kate Douglas Wiggin, Mrs. Stuyvesant Fish, Winthrop Ames, Mrs. Clarence H. Mackay and others. A sub-committee from Boston included Margaret Deland, Prof. George T. Baker, Judge Robert Grant and Josephine Preston Peabody. Miss Terry began her lecture tour of America at the Hudson Theatre. She will talk on the women of the Shakespearean plays. The tour is under the direction of the Civic Forum.

A musical play said to have met with London success, and which is soon to be heard in New York under the management of William A. Brady and the Messrs. Shubert, is "The Balkan Princess."

Robert Warrick, formerly leading man for Grace George, has taken the place of Frank Worthing as principal player with Mrs. Leslie Carter in "Two Women," by Rupert Hughes, and which has not yet been given in New York.

A prize of \$1,000 has been offered by the Messrs. Shubert for an American operetta constructed on the lines of "Madame Troubadour," now running at the Lyric Theatre. The committee to judge the manuscripts and music submitted has just been formed, and consists of Victor Herbert, Oscar Hammerstein, Lee Shubert, Joseph Herbert and John Philip Sousa.

A new comedy with the odd title of "I'll Be Hanged if I Do," by Edgar Selwyn and William Collier, was recently produced at Atlantic City with a company headed by Mr. Collier. In the cast were Helen Collier Garrick, Paula Marr, Thomas Findley, Stephen Maley and P. S. Barrett.

Douglas Fairbanks, who is one of the popular young players now in the drama, made his first appearance, a few evenings ago in Thompson Buchanan's "The Cub."

Walter N. Lawrence, who last year distinguished himself by producing George Bronson Howard's "The Only Law," returned to the field of dramatic production the night of October 31st. On that occasion he presented Thomas Jefferson in the title

rôle of a new farce, "The Other Fellow." The production was made at the Bijou Theatre.

In the cast of David Belasco's recent production of "Nobody's Widow" in Cleveland appeared the name of Henry Schuman-Heink. The young man is the son of Madame Schuman-Heink, and the famous diva, accompanied by all her other children, attended son Henry's dramatic début.



Mrs. Josephine Jennings Percy, who gave a song recital at Mendelssohn Hall on Friday evening, October 28th



Miss Alice Preston, a socially prominent singer, who will give her first public recital at Mendelssohn Hall on November 29th

MUSIC

ALMA GLUCK, who first appeared in New York last year as a member of the Metropolitan Opera Company, made her début as a song recital singer in October in Mendelssohn Hall. Much interest attached to the appearance of Miss Gluck, for two reasons. First, she won a certain popularity in small rôles at the Metropolitan, which indicated a singing ability that had not been tested; and again, the reported successes achieved in outside cities by Miss Gluck, when she sang first soprano rôles with Caruso, Bonci and other Metropolitan stars, promised more than it had been possible for Miss Gluck to do in New York.

Under the circumstances it was not to be expected that a singer would do her best work at the outset of her programme, nor did she. As the recital progressed, however, and she gathered better control of her resources, her singing improved. At the close of the second group of songs Miss Gluck was the recipient of sincere and considerable applause and an abundance of flowers from one of the largest audiences ever assembled in Mendelssohn Hall.

Her programme was one which might be expected of a singer starting for first consideration in a field in which it is most difficult to secure success. Beethoven's "Busslied," the difficult "Auftrage" of Schumann, and the Mendelssohn "Die Liebende schreibt" and "Neue Liebe" are all songs taxing to the utmost the full resources of great song recital artists. Coming at the opening of the programme, Miss Gluck was not able to do them fullest justice. Later, however, in Max Schillings' "Wie wunderschön," Gustave Mahler's "Rheinlegendchen" and songs by Smetana and Rachmaninoff, the singer steadied to a degree that enabled her to prove her ability as an artiste of

splendid attainment. To say that Miss Gluck is thoroughly finished would be hardly fair to her future, considering the fact that she has been before the public for barely more than a single season.

In opera there are many limitations in a singer's vocal equipment which do not appear. In song recital, however—a field of work in which there are few good artists—there is nothing in a singer's equipment that can be concealed. To achieve superlative success in song recital is to attain the highest possible achievement in singing.

Miss Gluck has a light soprano voice of uncommon charm that is free and well delivered. She is essentially musical, and her intelligence invariably enables her to present the composer's intent with reasonable accuracy. As her experience broadens, Miss Gluck will surely gain added authority and poise, and we hope a certain aggressiveness that is needed in some songs that have dramatic moments. In music demanding smoothness of voice and light, graceful handling, Miss Gluck is even now an accomplished artist. When her voice obtains a little more power the color of her work will take on increased variety. Kurt Schindler at the piano rendered valuable assistance. The programme sung by Miss Gluck was as follows:

I.

- Busslied..... Beethoven
- Die Liebende schreibt.... } Mendelssohn
- Neue Liebe..... }
- Auftrage Schumann

II.

- Praeludium (new)..... Robert Kahn
- Meinem Kinde..... Richard Strauss
- Citronenfalter im April..... Hugo Wolf

- Wie wunderschön (new)...Max Schillings
- Rheinlegendchen (new)...Gustav Mahler

III.

- Bohemian Cradle Song.....Smetana (Arranged by Kurt Schindler.)
- Song of the Little Snowflake, Rimsky-Korsakoff
- The Shepherd's Song..Rimsky-Korsakoff (From the opera Snegourochka.)
- Before My Window (new) } Rachmaninoff
- Lilacs (new)..... }
- Hopak (Caucasian Dance)..Moussorgsky

IV.

- Tuscan Folk-Song: La Colomba.....
- From the Land of the Sky-blue Water, Ch. W. Cadman
- Faery Song.....Kurt Schindler
- The Little Gray Dove (new), Louis V. Saar
- DearestSidney Homer
- A June Morning.....Ch. Willeby

ALICE PRESTON TO APPEAR AT MENDELSSOHN HALL

A SOPRANO whose first appearance as a public singer in New York is being looked forward to with interest is Miss Alice Preston, of Tuxedo Park, who makes her New York début at Mendelssohn Hall on the afternoon of November 29th. Miss Preston is the daughter of Mrs. George Rutledge Preston, who was widely known in New York, Philadelphia and Newport society. Her father was a prominent banker of New Orleans.

Miss Preston took up singing professionally a year ago, soon after she was seriously considered as a candidate for the Metropolitan Opera Company. In the single year devoted exclusively to professional singing she has appeared in a number of concerts, several performances of oratorio and numerous song recitals given in the homes of some of the most prominent families in the country. Last summer she sang at a large musicale given by Mrs. Storrs-Wells at Newport, and at a concert given by Mrs. Charles F. Hoffman, who is her sister.

Miss Preston has spent much of her time in Europe, where she coached for a time with Jean de Reszke. In England she has been frequently heard in the music room of distinguished hostesses, where she has been entertained as guest of the Duchess of Newcastle at Forest Farm, Windsor; the late Duchess of Manchester, Lady Lister-Kaye and a number of other well-known London hostesses.

PLANS OF THE NEW YORK SYMPHONY SOCIETY

THE season of the New York Symphony Society of New York, which opened October 28th, promises to be an interesting one. Walter Damrosch has decided to emphasize the French school in his series of concerts at the New Theatre, and he will devote six programmes to modern French composers. Each of these programmes will include a symphony. Henri Rabaud, Paul Dukas, Ernest Chausson and Cluade Debussy will be among the composers represented. Dukas has hitherto been known in New York only by his symphonic poem, "L'Apprenti Sorcier," but this year his opera, "Ariane et Barbe-Bleue," will receive its production at the Metropolitan Opera House, in addition to Mr. Damrosch's promise to present a symphony by this composer.

The modern American school will be represented on an early programme. Henry Hadley, an American and conductor of the Seattle Orchestra, will come to New York to conduct the first performance here of his new symphony. A symphonic waltz by Frederick Stock, the conductor of the Theodore Thomas Orchestra of Chicago, will figure on the same programme. The modern English school will be represented by William Wallace's symphonic poem, "Villon," and Delius's "Brigg Fair."

Many other novelties are included in the season's scheme. Among these are Stravinsky's fantasy, "Fireworks"; a "Suite Française," by Ducas; a chamber symphony, by Paul Juon; "Rondo" and "Joyous Wandering," by Hugo Kaun. Early in the season an entire programme will be devoted to Gluck and Mozart, and selections from Tschakowsky's opera, "Jeanne d'Arc," which has never been given in this country, are features of another.

(Continued on page 80.)



Smart coat and bonnet of corduroy and peau de souris

THE YOUNGER GENERATION

Luxury for the Modern Baby—Christening Robes—Boy's Eton Suit for Dress Occasions—The Embroidered "Jibbah" Worn by Small Girls—A Word About Their Sealskin Hats



Of Saxe blue linen with a kilted skirt and lawn guimpe

ENVELOPED in his ermine "duvet," and amply protected from the chill of winter by his swan's-down cap, the blessed baby nowadays takes his airing as luxuriously in his hooded victoria, drawn by his bonne, as ever does his lovely mamma, wrapped in caracul and speeding through the park in her noiseless limousine. Jack Frost gets little opportunity to give the nestling a greeting, for the precious mite, snuggled down in his billows and pillows of soft wool and silk, with merely his pudgy little nose showing, is so amply shielded that he can only breathe the air; but that is all that he is expected to do under the circumstances, and it is quite enough—for a baby.

Indoors it is a different matter. The rooms are made so warm and comfortable that no rude chill penetrates them, and therefore he wears the thinnest and daintiest of French dresses, long or short, with a bit of his rosy dimpled throat displayed above the thin hand-wrought yoke, or a portion of the chubby hands and arms below the half-length, lace-trimmed sleeves. A trifle of embroidered or knitted wool, designated a sack by courtesy, is worn as a measure of precaution after the bath, or when the warmth of the sun is declining in the nursery, but it does not conceal the dainty sweetness of that arm and throat.

DAINTY "MOSES BASKETS"

Some layette marvels of exquisite workmanship have been brought out this autumn. Take, for instance, the berceaux-nettes and cribs and "Moses baskets" where these tiny members of society lie to slumber. What delightful nests they are, hung with filmy hand-embroidered or lace curtains over delicate silken ones, and with great flat rosettes of satin ribbon splashed here and there on the grill-work, or on the swan's-breast coverlid. Those "Moses baskets," by the way, are especially pretty, with their deep frills of sheerest white hand embroidery over pink or blue, their soft picked wool mattresses made of India silk and caught through with silken tufts, and their hoods of the plain silk gathered over rattans. And then, too, the tiny crib-beds, with the drop section, that can be lined all around inside with quilted silk for warmth and protection, accompanied by the blankets showing a border of conventionalized bunnies in pink or blue, and the downy silk coverlids of no appreciable weight—how sweet, how infinitely dainty! Also, the weighing basket of gold-and-white wicker is upholstered in daintiness in sarcenet silk, over the softest of picked wool, and has its decorative bunch of flowers on the side—blue of forget-me-nots where the lining is pink, and button rosebuds where it is blue. Even the plain little fenced yards where the creeping one may play in safety are laid with luxurious blankets over a rug, and the "baby tenders," with their tiny saddle seats are finished most attractively in polished cherry and brass trimmings.

EXQUISITE CHRISTENING ROBES

Apropos are some lovely christening robes, which show a difference from those of yester-year. At this present era the pure white christening robe is in abeyance,

for the silk slips worn under those marvels of real lace insertion and fairy-like embroidery in infinitesimal tucks, applied to the sheerest of handkerchief linen or batiste or lawn, are no longer white, but pale-blue or pink. So it follows that the rosettes and shoulder streamers and ribbons drawn through lace medallions are colored en suite—and a very charming fashion it is, too. Full little elbow sleeves they have, and the dearest of yokes running down into Gabrielle fronts that end in a frill made of Valenciennes edging and insertion and hand-run tucks, all overlaid with embroidered rosebuds or forget-me-nots with sprawling tendrils in the most fascinating sort of an ensemble.

VELVET SUITS FOR BOYS

The small boy who has not passed beyond his sixth year may with propriety wear one of those smart velvet suits in black or navy-blue or brown that display the deep sailor collar and tie and the long, belted blouse. These suits are untrimmed save for the collar and shield, the latter being embroidered with a fleur-de-lis showing three bars below. There are separate collars and shields accompanying these little suits, which have embroidered stars in the corners of the collar and the fleur-de-lis picked out with black. Very dressy little suits they are, with their velvet knickers. Some corduroy suits, also, with the Russian blouse and knickers, are extremely good style for ordinary wear. One in castor color has a fly closing and is absolutely untrimmed except for an embroidered device in brown on the breast. The neck is merely finished with a band of the self material.

ETON SUITS FOR HALF-CROWN BOYS

The Eton suit has long been the standard costume here for growing boys for dancing school and other occasions requiring

dress, and either trousers of black unfinished worsted or striped gray are worn, according to choice and suitability. In England, of course, the regular Eton suit includes the top hat, but that is never seen here, and if it were would lead to derision. Very nice distinctions prevail over there in the jacket-cut of Eton and Harrow, the Eton coat as worn by the younger boys being made straight across the lower edge at the back, while at Harrow and Westminster it is finished with a point. These uniforms are adhered to with rigidity and never vary from year to year. The Eton suit is worn usually on ceremonious occasions only. It is interesting to note what a boy's outfit for a preparatory school consists of over there by way of comparison: Three suits of clothes, Eton jacket for Sundays, one great coat, one rug and umbrella, three pairs of boots, one pair of house shoes, one pair of bedroom slippers, six white shirts or three flannel shirts, three undervests, four night-shirts or pyjamas, three pairs of drawers, twelve Eton collars, twelve pocket handkerchiefs, six pairs of socks, one high hat, two pairs of white flannel trousers (summer), two white flannel shirts (summer), blue jersey and one pair dark blue serge football knickerbockers (winter), three pairs of football stockings (winter), two brushes, combs and bags, one dressing gown, one pair of tennis shoes (summer), four towels, one small handbag, one school trunk, two pairs of sheets, one knife, fork and spoon, three table napkins.

Girls, it appears, dress much more simply than here, according to the following inventory, used in the majority of schools: Two navy serge dresses, one white serge (either a coat and skirt or complete dress), one dancing or drawing room dress, one riding habit, one gymnasium dress, three hats, six nightgowns, six combinations, six white petticoats, four flannel petticoats or

four pairs of knickers with silk linings, one dressing gown, eighteen handkerchiefs, four camisoles (unless princess petticoats are worn), two pairs of corsets (number of shirts and blouses depending upon the style of the dresses), one umbrella, one wrap coat, two pairs of boots, three pairs of slippers (dancing, house and bedroom), one toothbrush, one hairbrush, one clothes-brush, a folding writing-case and one fitted workbasket. As is the case with boys' schools, a handbag must be provided, as the trunks are never unpacked until the day following arrival.

THE EMBROIDERED "JIBBAH"

From the English we have borrowed another good idea beside the Eton suit, and that is the embroidered "jibbah," worn by little girls up to ten. It is known here under a different name, and is a useful guimpe frock when made of fine, smooth-faced cloth or cachemire, prettily embroidered on the yoke or the lower edge of the peasant sleeves. A somewhat similar frock is illustrated, made of Saxe blue linen. This, however, is only in three-quarter length, and overhangs a kilted skirt that is attached to the white tucked lawn guimpe by a band and buttons, so that each may be laundered separately. The over-garment is bound with darker blue, and is fastened on the sleeve-tops and under the arms by linen buttons and loops. This same model might be appropriately developed in white or pastel broadcloth.

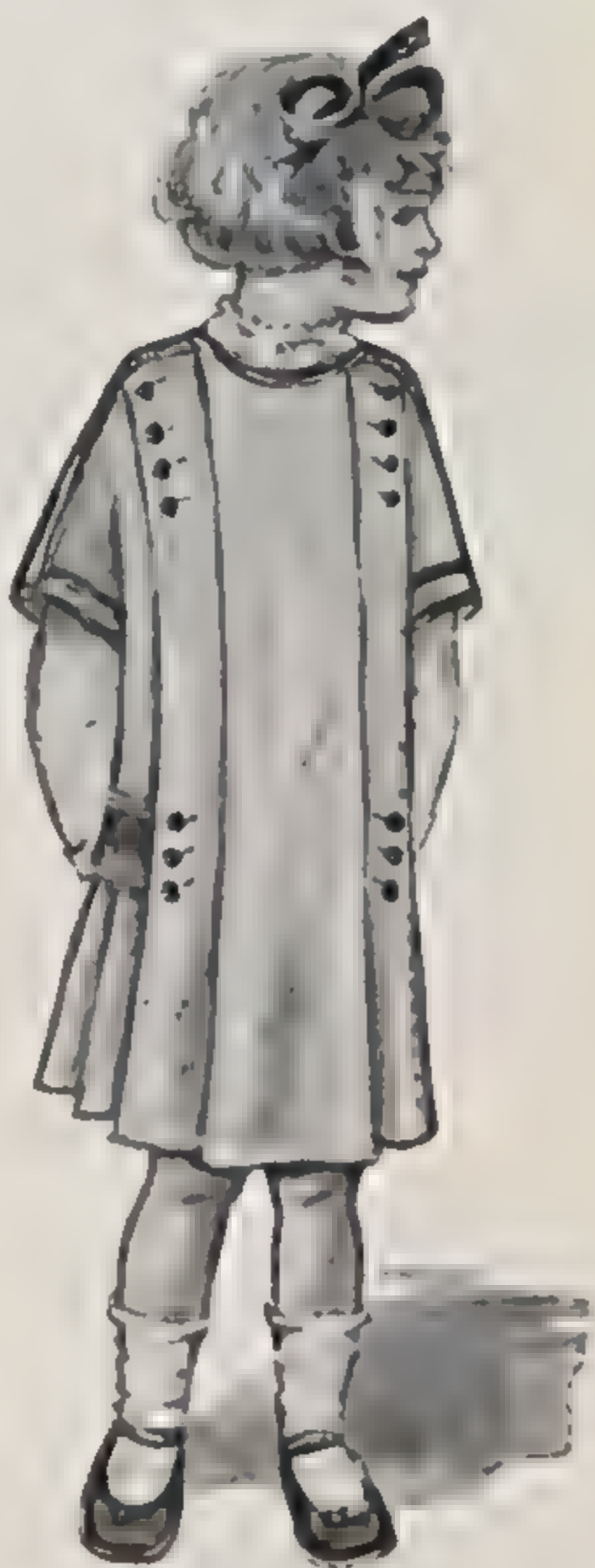
OUT-OF-DOORS COSTUME

An outdoor suggestion for the maiden of six shows an extremely attractive little coat and bonnet made of gray corduroy united to peau de souris. There are silver buttons on the collar, and the quaint little bonnet is trimmed with a light-gray bow. The same color prevails in the leggings, and the soft muff is of moufflon fur. For the little maids of four there are some lovely styles, and a dainty house-dress of fine white ribbed piqué trimmed with blue on its long bretelles, and having a blue belt and buttons, exemplifies it. Another of figured dimity, with bands of tan-colored linen matching the figure in the dimity, is made with a white guimpe. The high Empire belt of the linen is fastened on the right side with a buckle and loops. The charming little hat has a coronet upturn around the face, and is made of two shades of tan-colored velvet.

Sealskin hats for girls of about twelve years of age are ornamented with a frill of gold or silver lace. In some instances this is placed under the brim in the Greuze fashion, and is most becoming to childish faces.

NEW DRESS SUGGESTIONS

A model for a princess frock for a growing girl is made of dark blue serge, semi-fitted to the hips, where a kilt plaiting is attached under a sash of green. The sleeves are rather full and fitted in closely from the elbows down with vertical tucks, ending in a narrow turned-back cuff. Velvet frocks in chestnut brown or navy are very dressy, if made with a smocked guimpe of white silk having bishop sleeves. The neck opening is finished with appliqué embroidery in self-color, as is also the elbow sleeve.



In white piqué with trimming of blue, this is an attractive house dress



Charming little frock of figured dimity. Hat of tan colored velvet

WHAT THEY READ

FOLK TALES FROM MANY LANDS.
RETOLD BY LILIAN GASK. ILLUSTRATIONS
BY WILLY POGANY. NEW YORK: THOMAS
Y. CROWELL & Co.; \$1.50 NET.

THESE stories are old and new, long and short, realistic and purely idealistic, often symbolic, but frequently without any hidden meaning, and with no interest except that which arises from plot and incident. It does not appear how the author went about making her compilation, but there has been such a flood of folk tales, fairy tales and the like within the past ten years that the only problem presented to the compiler of such a volume is that attendant upon an embarrassment of riches. Many of the stories, such as The Bell of Atri, Saint Christopher, The Mouse Tower, and The Golden Fish, are familiar to many American nurseries, while others are found in few collections of the kind. The author has retold the tales in a style free from mannerism, simple without the mere affectation of simplicity so common nowadays, and obscured by no questionable archaisms. The grim and the terrible have been excluded from the book, but there is no lack of dramatic interest.

Willy Pogany (bless his name!), who contributes the pictures, has done with much success many full-page illustrations in color after a fashion popularized by a famous English illustrator. The softly bright coloring of these illustrations ought to be soothing to the young after the garishly splendid use of primary hues in some other books for the nursery. Mr. Pogany's black-and-whites are spirited and well drawn, and in the main well reproduced. The St. Christopher illustration in colors is specially lovely, and the frontispiece is admirable. The typography and decoration of the volume make it most attractive.

NEW FACES. BY MYRA KELLY, AUTHOR OF "LITTLE CITIZENS," "WARDS OF LIBERTY," ETC. NEW YORK: G. W. DILLINGHAM COMPANY, \$1.50.

This volume, the second (or is it the third?) to appear since the untimely death of Myra Kelly, contains seven stories, most of them provided with scenery, setting and characters vastly different from those with which the author first made her readers acquainted. In addition to the stories there is a wise little essay upon the part played by the public school in Americanizing our immigrant population. Miss Kelly manages to appear at home in her unaccustomed surroundings, and she imports into these stories the humor and sympathy that lent peculiar grace to her earlier work. The first story, indeed, deals with her East Side friends, though not with public school children, and proves her ability to treat children of a larger growth. The sentiment of the thing, however, threatens at times to degenerate into sentimentality. Other of the stories show the influence of the author's life in a prosperous suburban community. The closing essay will make the discriminating reader wish that Miss Kelly had found time to do more in this style.

THE PEOPLE'S LAW, OR POPULAR PARTICIPATION IN LAW-MAKING FROM ANCIENT FOLK MOOT TO MODERN REFERENDUM: A STUDY OF THE EVOLUTION OF DEMOCRACY AND DIRECT LEGISLATION. BY CHARLES SUMNER LOBINGER, PH.D., LL.M., JUDGE OF THE COURT OF FIRST INSTANCE, PHILIPPINE ISLANDS, PROFESSOR OF LAW IN THE UNIVERSITY OF NEBRASKA, ETC. WITH AN INTRODUCTION BY CHARLES ELLIOTT HOWARD, PROFESSOR OF POLITICAL SCIENCE AND SOCIOLOGY IN THE UNIVERSITY OF NEBRASKA. THE MACMILLAN COMPANY. \$4 NET.

Judge Lobinger is evidently a convinced advocate of direct popular legislation, but his book is historical rather than controversial. He deals briefly with ancient forms of popular legislation, but discusses in detail such legislation in this country from Colonial days onward. His facts will have many surprises for those unacquainted with the subject. We are not

primarily indebted, it seems, to Switzerland for the idea of direct popular legislation, but come by it through direct inheritance from our Colonial ancestors. Practice has greatly varied as to the referendum in various parts of the country, even in the matter of constitutional law, but since about 1831 the custom has been almost universal in this country to ratify constitutions and constitutional amendments of the several States by direct popular vote. Delaware, indeed, alone of all the States has never had a popularly ratified constitution, though she was one of the earliest of the States to make provision for the referendum as to ordinary legislation. Judge Lobinger, by the way, is not entirely accurate, we think, as to the reasons that led the constitutional convention of Delaware to proclaim the present constitution in force without a reference to the people.

Extremely interesting is the detailed discussion of the growing democratic practice as to the ratification of State constitutions,

abundant domestic data by which to test the effectiveness of the initiative and referendum. Judge Lobinger's book supplies a need of the moment and of the future. It is a handsome and dignified volume in all mechanical respects worthy of the important subject discussed.

ENCHANTED GROUND: AN EPISODE IN THE LIFE OF A YOUNG MAN. BY HARRY JAMES SMITH, AUTHOR OF "AMEDEE'S SON." BOSTON AND NEW YORK: HOUGHTON MIFFLIN CO. \$1.20 NET.

Mr. Smith's new story will win interested readers by reason of its simple sincerity as a triple study in temptation and triumph, and in spite of its rather conventional plot, its obviousness of trend, its defects of style, and its inconsistencies of character. Were "Enchanted Ground" translated into graceful and idiomatic French it would be received in Paris with a howl of amazement as a revelation of the

and her two daughters is far too marked for truth. The French folk are done with a sort of mechanical verity that does not attract, and the New England heroine is almost a nullity. Again, the missionary work of the young hero with the chorus girl barely escapes melodrama of the baldest kind, and in doing so borders closely upon farce. In spite of all this, of an overwrought prologue, and the frequent employment of the deadly adverb "dully" and the time-honored biting of the lip, the book has a genuine moral fervor attended with moments of a truly noble and moving dramatic interest. It is precisely Mr. Smith's courageous faithfulness to an ideal such as no Frenchman of literary culture could understand that makes his story at once a sort of glorified Sunday school book, and places it altogether above and beyond the run of current novels. In its way "Enchanted Ground," in spite of crudities that make one almost despair of the author's future, is after a fashion a most significant indication of a wholesome recoil from evil tendencies in recent fiction.

REVOLUTION AND OTHER ESSAYS. BY JACK LONDON, AUTHOR OF "MARTIN EDEN," "THE CALL OF THE WILD," "WHITE FANG," ETC., ETC. THE MACMILLAN COMPANY, \$1.50.

Mr. London's opening essay, which gives title to his new volume, sets forth the commonplaces of socialism in his accustomed vigorous and somewhat overwrought style. It is sad, however, to find even so young and advanced a person as Jack London showing signs of becoming a back number; this happens to all of us after a while, and there is a plain-spoken old proverb sounding somewhat like Mr. London's own style, which says, "Soon ripe; soon rotten." It was Jack London's luck to come to his opinions early, to have a premature ripeness, and no wonder that he is falling behind in the procession while yet in the bloom of physical youth. He finds it a thing to startle the majority that 7,000,000 out of the earth's billion or so, are revolutionists, whereas, when one considers how little a large part of mankind gets out of the present social system, it is remarkable that less than three-fourths of one per cent. of us are revolutionists. Mr. London assures us that he and his friends are going to destroy the social system everywhere and rob the conservatives of all that they hold dear, but he seems to forget that only one American voter in thirty is a socialist. It may pain the belated Mr. London to know that the American people will acquiesce in socialism when he and his friends have convinced about seven million more of our voters. No doubt the anti-Socialistic minority will employ all the checks and balances of our system, and all the tricks and devices of politics to delay the coming of the socialistic state, but even the Supreme Court of the United States never long balked the people of this country of a darling wish, and when socialism becomes our darling wish, socialistic we shall be. Mr. London is so busy with his own revolutionary eloquence that he overlooks the fact that the American people are even now soberly weighing socialism in the balance, looking at it unafraid, and with a sanity that makes Mr. London's talk seem like childish patter. Even now a considerable American city has a socialistic government, and the rest of us are not greatly shocked. On the whole Mr. London must be regarded as one of the chief obstacles to the spread of socialism. We Americans are never greatly impressed with hysterics.

Several other of the essays in this volume are in advocacy of socialism, though most of them are calmer in tone than the opening shout. There is an intelligent discussion of the Yellow Peril, and an interesting appraisal of Kipling. At the end of the book Mr. London explains what life means to him, and proves himself an amiable idealist. There are others, Mr. London, and it is more than likely that nine men out of ten conceal within their bosoms some sort of social idealism. The American people as a whole are profoundly discontented with much in our present system, and it seems a pity that Mr. London,

(Continued on page 46.)



THE PRETENDED CADI ASKED A FEW QUESTIONS

From "Folk Tales of Many Lands"

Courtesy of Thomas
Y. Crowell and Co.

but still more interesting and significant is Judge Lobinger's account of the history and present condition of the popular initiative and referendum in several States. He thinks that the system in Oregon, which though not the oldest is perhaps the most elaborate and vigorous of any in this country, has thus far justified no hostile criticism. Plainly we shall soon have

Puritan spirit striving triumphantly for self-expression. This is, indeed, what the story presents, and in some aspects it is merely a heightened and broadened Sunday school book on forbidden topics. There is a curious stiffness in the subordinate characters, and not one of the women is courageously worked out, while the contrast between the hypochondriac mother

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WHAT THEY READ

(Continued from page 44.)

who writes so entertainingly, should not join those who are trying to set us right. He should not be a socialistic clam.

AILSAL PAIGE: A NOVEL. By ROBERT W. CHAMBERS. ILLUSTRATED. NEW YORK AND LONDON: D. APPLETON & Co.; \$1.50.

This, we believe, is Mr. Chambers's first attempt at an historical novel, and it is in some respects his most ambitious undertaking in fiction. He endeavors with an art sometimes too obvious to create and maintain an atmosphere characteristic of the time in which his scene is laid. This he seeks to accomplish by introducing talk of matters local to New York and Washington in the early days of the Civil War, and by putting into the mouths of his characters songs and poems, in wholes or in snatches, such as were current at that period. He introduces also the element of costume for the purpose of simulating local color and historic verity. All these things are done with sufficient success to create the illusion of another time than our own of to-day, though they are seldom accomplished with that consummate art which makes the reader forget that he is being fooled.

Mr. Chambers depends for the interest of his story other than historical upon character, rather than plot or even incident, though the book has a plot and is sufficiently enlivened with incident. He wastes no considerable space in description, and almost every page is broken with dialogue, for the most part in rather short speeches, often in mere monosyllabic exclamations. It cannot be truthfully said that the dialogue as a whole is natural or realistic, though the author has freely used the dash, the hyphen and other mechanical devices for creating the illusion of realism in conversation.

Ailsa Paige of the title rôle, although she holds the stage a good deal of the time, is not the character that is most likely to impress the reader. Indeed, no one of Mr. Chambers's many women, not even the matron with the southern accent, will occupy the thoughts of his readers so much as Berkley, the youth of twenty-four who is introduced under very dramatic, not to say melodramatic, guise on the very first page of the story, and who reappears in almost every succeeding chapter. Mr. Chambers has attempted in Berkley to create a sort of picaro, as the Spaniards call the impudent hero of audacious adventure, and he has come very close to making a blackguard instead of a gentleman. Indeed, Berkley's vices stand less in the way of his title to be called gentleman than his tasteless talk, his shallow and rather blunt wit, and his vulgar familiarity with his thievish and uninteresting valet. As to the valet, he is a dull modern counterpart of the gentleman's "man" as he has been known in novel and drama from the time of Shakespeare and earlier.

Taken altogether, Mr. Chambers's story is a notable attempt to do the brilliant thing, but it would be gross flattery to call it a conspicuously or uniformly successful attempt. The atmosphere and local color of the time, which are promoted by clever, though somewhat hard and seldom beautiful, illustrations, do the author credit, but the style of the book throughout lacks distinction, point, charm, and the constant intrusion of the melodramatic element hopelessly mars its truth. The story, however, is not dull, though at least one of the author's recent novels equals it in dramatic and other interest, and surpasses it in taste and reality.

BERNARD SHAW AS ARTIST-PHILLOSOPHER. By RENEE M. DEACON. NEW YORK: JOHN LANE. \$1 NET.

Mr. Deacon makes an impressive argument to prove that Bernard Shaw has a consistent dramatic theory and a philosophy of life. He believes, too, that Mr. Shaw has done great good to the stage by insisting upon a drama that shall present a philosophy and make men think without failing to entertain and amuse. We are entirely ready to concede all, or nearly all, of the author's contention up to this point, but we think he leaves out of account a part of Mr. Shaw that is pretty conspicuous. Mr. Shaw has a faith of his own,

but he is also the boldest of egotists and of self-advertisers, and some of his most striking effects in his occasional contributions to the press, lie in his audacious heightening of the commonplace. We freely assent to the author's discovery of the heart of Shaw's mystery in the expression "I tell you that as long as I can conceive something better than myself I can not be easy unless I am striving to bring it into existence or clearing the way for it. That is the law of my life." It is really the law of every man's life, as it was of Jean Valjean's after he knew the Bishop, but most of us yield to laziness, the snares of the world, the deceitfulness of riches, because few of us have Mr. Shaw's moral energy, or steadfastness of purpose. There is something naive in the presentation of this idea as impressively new, since all men everywhere and at all times are seekers after perfection. Equally naive is Mr. Deacon's patronizing conjecture that plays of the amusing sort without problems or coherent philosophy will continue to be written. They surely will, and the tired world will accept them gladly or anything else that a master chooses to give. Mr. Deacon is sure that the world of to-day could not accept the loves of Romeo and Juliet as true to modern young folk, but he seems to have overlooked the idyllic early meetings of Richard Feverel and the exquisite Lucy, a modern Juliet as true to life and as lovely as any woman of fiction old or new.

NEWEST BOOKS

A. C. McCLURG & COMPANY, of Chicago, have issued in a paper-bound quarto a reprint of many caricatures by John T. McCutcheon, entitled "T. R. in Cartoons." The initials sufficiently indicate the gentleman who appears here in many guises, as pictured by the pencil of Mr. McCutcheon. There is much to amuse everybody in this volume, and nothing to offend that large majority of the American people who throw up their hats and bonnets for the only living ex-President of the United States.

It seems sufficiently appropriate in these days of agitation for the political rights of women that a woman should write upon the rules governing deliberative assemblies, and accordingly we have from The Century Company, of New York, a handbook or textbook by Nanette B. Paul, LL.B., entitled "Parliamentary Law, with Forms and Diagram of Motions." We gather that this little book is intended primarily for the instruction of young persons, but it is in no respect puerile, and adult parliamentarians may well find it useful. An extremely valuable device of the author is an ingenious pyramidal diagram designed to show at a glance the force, significance and order of precedence of the four recognized kinds of parliamentary motions. The author says that this diagram has been published in large size for the convenience of hanging upon the walls of schoolrooms, and we do not see why such a diagram might not with propriety and great benefit be hung upon the walls of all deliberative bodies. The style of this little book is extremely clear and succinct.

Herbert K. Job, author of "How to Study Birds" (The Outing Company, \$1.75), tells us that his special interest in the subject of this book took its beginning from his discovery of a hummingbird's nest when he was living on a suburban estate in the area now covered by the huge marble building of the Harvard Medical School. Since that time he has observed much and written several books. His new volume, a handsome piece of book-making with many illustrations, advises the amateur how to carry on such studies, and where and when observations are likely to be most fruitful. The author also tells of his own special observations and gives elaborate instructions as to the use of the camera in the study of birds. The author's own illustrations from photographs are often far from satisfactory, but the conditions under which the photographer of living wild birds must work are difficult and frequently disappointing. Some of the photographs are really

(Continued on page 48.)



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WHAT THEY READ

(Continued from page 46.)

valuable as revealing unfamiliar habits or poses of birds, but most of them at best are interesting as curios. Some are genuinely beautiful, and doubtless many give no hint of the pains and skill required of the photographer.

"And This Is War" (Cochrane Publishing Company, New York), by Carl Hermon Dudley, is a somewhat hysterical little volume setting forth the horrors of that form of legalized murder which civilized nations indulge in from time to time. It may well be doubted whether Mr. Dudley's method of attacking the most absurd and wicked survival of barbarism in modern civilization is likely to be at all effective in banishing it from the future.

RECENT FICTION

MARIE VAN VORST has won a considerable reputation as the author of several clever and unconventional novels. While neither of these adjectives can justly be applied to her latest book, which is indeed sadly obvious and melodramatic in treatment, "The Girl From His Town" (Bobbs-Merrill Company; \$1.50) is nevertheless a fairly readable tale. The engaging young hero, Dan Blair, of Blairtown, Montana, heir to \$50,000,000 at twenty-two years of age, goes to England to enjoy himself. Dan becomes easily ensnared at the outset by a certain Duchess of Breakwater—"all scars and experience." Then he runs across fascinating Letty Lane, starring in "Mandalay" at the Gaiety Theatre, London, and in this notorious and much wined and dined young siren he recognizes the girl who years before dispensed soda water at the drug store of his native town and sang in the church choir on Sundays. Curiously enough, after Dan has made a good start on the pace that kills, Letty somehow becomes the leading factor in his salvation. How it all came about is the main theme of the author's story, which, while rarely conveying the impression of real life, is at least far from dull. On the whole, perhaps one book of this kind is enough from a writer like Marie Van Vorst.

"Engaged Girl Sketches" (Chicago: Forbes & Co.; \$1), by Emily Calvin Blake, is a small volume of singularly unliterary short stories, though the author writes with ease and assurance of style. Perhaps the unliterary impression of the book is in part due to the studious effort of the author to treat her subject from the point of view common to many thousands of American girls who have a fair education, as that word is usually understood, but little or nothing that may be properly called culture. A thoroughly skilled writer might do that very thing, and in doing it produce an extremely subtle literary effect. The publishers have given the stories an appropriately decorative mechanical treatment.

ILLUSTRIOUS DEAD

REBECA HARDING DAVIS, of Philadelphia, wife of L. Clarke Davis and mother of Richard Harding Davis, is dead in her late seventies. Mrs. Davis, a Virginian by birth, attracted attention as a very young woman by her stories dealing sympathetically with the lives of working people. She is best known by her shorter fiction, though she wrote several novels, and was for years a contributor to the editorial columns of one or more daily newspapers. Her style was subtle and feminine, rich in sympathy and imagination, and usually tinged with sadness. The son, who has outshone her in letters, has never attained the breadth of sympathy which was the mother's honorable distinction. Her best novel is "Dallas Galbraith," and her first short story, published in the Atlantic Monthly for April, 1861, is "Life in the Iron Mills," a poignant transcript from the actual as she saw it in her native city of Wheeling.

At the great age of ninety-two Julia Ward Howe died on October 17th at her summer home at Middletown, Rhode Island. Mrs. Howe was born on the 19th of May, 18:9, in Marketfield Street, near the Bat-

tery, New York City, being the daughter of Samuel Ward, a banker. The Wards belonged to the small group of wealthy and fashionable New Yorkers who were also intellectual. Their residence in Bond Street when the daughter Julia and her two sisters were grown to young womanhood, was the resort of fashion and literature, and the Howe girls were gallantly called "the Three Graces of Bond Street." One of them married Crawford, the sculptor, and became the mother of F. Marion Crawford, the novelist. On visiting the Perkins Institution for the blind, at Boston, Mrs. Howe first met the man who was to be her husband, Dr. S. G. Howe, superintendent of the institution, afterward a friend and abettor of John Brown. Dr. Howe interested his wife in the Greeks, and in the anti-slavery cause, and encouraged her literary ambitions. She aided her husband in editing an anti-slavery paper, and wrote many verses and two plays, one of which, "The World's Own," was produced at Wallack's in 1855, though without great success, while the other, "Hyppolytus," written especially for Edwin Booth, to Mrs. Howe's great disappointment, was never brought out. The work by which Mrs. Howe is best known is her "Battle Hymn of the Republic," written to the tune of "John Brown's Body," and inspired by her glimpse of war on the outskirts of Washington in the spring of 1861. She lay awake at night composing the poem, and to this day one feels in it the fervor of the original zeal that led to its composition. In spite of defects, it must rank as one of the great American short poems, as an instance, like Whittier's Ichabod, of what a fervid moral temperament can accomplish under the inspiration of a great cause and with the literary training that comes of familiarity with the Hebrew Scriptures. Mrs. Howe was a lifelong contributor to various periodicals, and the active and consistent advocate of many causes, especially that of equal suffrage, but the "Battle Hymn of the Republic" is probably her only lasting contribution to literature. She outlived her husband nearly thirty-five years, and during that time has been a recognized institution of Boston, the intimate of the most intellectual New Englanders, a prime attraction on all sorts of public occasions—in fact something close to a great personality. Her living children are Henry Marion Howe, professor in Columbia University; Mrs. Florence Howe Hall, Mrs. Laura Richards, known as a writer, and Maud Howe Elliott. Julia Howe, her eldest daughter, died in 1886.

William Vaughn Moody, a native of Indiana and a graduate of Harvard, widely recognized as a poet of notable quality and performance and of great promise, and more popularly known as the author of the play called "The Great Divide," died at Colorado Springs on October 17th, in the forty-second year of his age. After graduation he became an instructor at Harvard and at its feminine annex, Radcliffe, and from 1901 to 1907 he was assistant professor at the University of Chicago. He wrote a "History of English Literature," edited the works of Milton, and did a variety of other prose work. His poetry includes, besides several volumes of lyrics and an ode written upon the expansion movement at the close of the war with Spain, a lyrical drama entitled "The Masque of Judgment." Whatever he wrote in verse is genuine, with true lyric sweetness and strong, sound feeling. It was felt that his play, "The Great Divide," marked an era in modern dramatic writing, and as a result of its success Mr. Moody for the first time in his life found himself with an amply filled purse, a condition of affairs that he accepted with a sort of humorous astonishment. His second play, "The Faith Healer," although exhibiting fine qualities, was not successful on the stage. Mr. Moody's death was caused by a tumor on the brain.

A man who died recently in New York claimed Marie Correlli as his sister, and now a brother of the man, an English schoolmaster named Cody, comes forward to corroborate the story. Miss Correlli, who was adopted in childhood by one of the minor Scotch poets of the last century, has been generally believed to be the daughter of an Italian nobleman.



DON'T EXPERIMENT WITH YOUR BEAUTY

BE careful of the methods you choose in caring for your skin—your hair—your hands. Their beauty is your priceless possession—once destroyed it will be hard to regain. Be careful of the cosmetics you use—be careful of the treatments you take—be careful of the toilet shop and the operator you patronize.

There are many in the profession of Beauty Culture who have grown careless—many more who have never been sufficiently trained—nor scientifically informed for the work. Don't trust your beauty to unskilled hands. It is dangerous. There is a standard, recognized the world over as the highest—

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Anything less than that leaves you uncertain as to results

Emily Lloyd, author of "The Skin—Its Care and Treatment" and best known authority in the world on that subject, says that Marinello is exactly what the skin needs. The Marinello System is simply the practical, common-sense way of helping women to make the most of themselves.

Marinello Preparations are pure cosmetics, made from the best materials that money can buy. They are compounded by skilled chemists into delicately odorous lotions, creams and ointments which never fail of giving the desired results.

Marinello Treatments are not miracle workers. They are simple, natural methods for working with Nature to produce natural results.

Marinello Operators are taught the scientific physiological reasons for the treatments they give. They work intelligently so cannot fail to help. A treatment given by a Marinello Operator in a well equipped Marinello Shop is at once rest, recreation, relaxation and infinite benefit, both locally and to the whole nervous system.

Marinello is the only Beauty Culture System using the celebrated Prismatic Ray. This in connection with Marinello Preparations has accomplished really wonderful results with stubborn cases of skin and scalp trouble.

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The Marinello Faculty issues Certificates of Merit to the toilet shops which they consider qualified to join the great chain of Marinello Shops being established throughout the country.

Wherever you see the certificate you can be certain that all work done in that shop is up to the Marinello standard. These shops are under the constant careful supervision of a Marinello representative. If in any particular of treatments, sanitation, sterilization, or appearance a shop falls below that highest standard, the Marinello Certificate cannot be used.

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Find out just what you need in the way of treatments and preparations. Consultation is free—and it will save you much care and responsibility if you put yourself in the hands of a Marinello expert. Your satisfaction will be way beyond what it costs you in dollars and cents.

If there is no Marinello Shop or Operator in your town write to our home office. We will see that you are taken care of.

OPERATORS: If you are interested in learning the Marinello System write for full information free. You will find Marinello the BEST PAYING system in existence.

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Mrs. C. B. Knowles, 23 Colonial Arcade, Cleveland, Ohio.
The Mary Wilson Company, 433 Race Street, Cincinnati, Ohio.
The Marinello Shop, 507 Provident Bank Bldg., Cincinnati, Ohio.
Mrs. J. C. McGavran, 1114 Main Street, Kansas City, Missouri.
Miss Elizabeth Davis, 605 12th Street N. W., Washington, D. C.
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ONE of the prettiest and most popular of brassieres this season is the "Royal" style shown here (No. 744). In both design and fabric it is exclusively "Royal," being made of fancy figured batiste of an unusual weave and exceptional wearing qualities. In calling for it at your dealer's be sure it bears this label:



This style, like every other Royal Brassiere, represents the height of fit and workmanship, has special smooth reinforcements under the arms, and the bones can all be removed with the greatest ease.

Look over the Royal Brassiere styles at your dealer's. You will find them all pleasing—all new this season.

And remember that the proper foundation over which to drape your outer garments is the

Royal Brassiere

'A FINISH FOR THE FIGURE'

If your dealer cannot supply you, order direct. Price of style shown here (No. 744) \$1.00.

You should have the complete Royal Brassiere Catalog. Send for it—it's free

WILLIAM E. CAIN & CO.
16-22 Lawrence St., Newark, N. J.

In the WESTERN SHOPS

[This department is conducted for the convenience of those who live far from the Eastern cities. For addresses, as to where the articles mentioned are purchasable, apply to Vogue's Western office, 652 People's Gas Building, Chicago. A stamped and addressed envelope should accompany each inquiry.]

AS the fashion of dressing children in wash clothes all the year round has been very generally adopted by mothers, the question of heavy winter coats is an important one. For the girl over fourteen, models patterned after those of her elders have been chosen, but for the small child a somewhat different cut is desired. Sketches one and two show designs specially made for the years between six and fourteen. The first one is of wide wale serge in a heavy weight, satin lined, the sailor collar with square ends in front, cuffs and trimming being of black satin. The front of the coat is box cut, but the back from the waist down is kilt plaited, making it a very warm and at the same time roomy coat. Price, \$30.

Quite different is the next model, which is carried out in a fine quality of heavy kersey. Box plaits run Norfolk jacket style from shoulder to hem, and are caught into shape by a patent leather belt. Round the throat it fits close with a roll collar of black velvet. The single rever is of the same material and the fancy button is velvet rimmed. Price, \$25. At the same price there is a girl's overcoat of rough homespun, cut exactly on the lines of a boy's garment and beautifully tailored and finished. There are other coats of heavy tweed, very practical for everyday school use, at \$13.50. These are double breasted and lined on the shoulders with the same material. Reefer coats, which are always good style, are made of heavy cheviot with a lining of woolen materials. Price, \$13.50. A very pretty garment for a small boy is a military overcoat of kersey cloth. It is made exactly like a soldier's, with detachable cape and regulation buttons of brass. In blue



No. 3. Serviceable hat of French felt

(two shades), brown and red, satin lined, the price is \$16.75. Fur coats for children of seven and eight cost \$30 in pony skin. These come in two colors—natural and black—and are delightfully cozy garments, soft and light withal. One of the daintiest is of white coney lined with white satin, which is an ideal covering for a little girl, and at \$22.50 it is very reasonable. For the boy or girl of fourteen is a smart motor coat of wild cat skin, with lining of flannel, the shoulder part having an extra lining of satin. It is made with large revers which fold over and give ample protection in very cold weather. These coats are marked \$45.

TUNICS OF NET

One of the tunics which are so deservedly popular this season is of hand-knit, heavy silk net, which clings close to the figure and fastens invisibly in the back, so that the smooth line is unbroken. It is made shorter in front than on the hips, where it comes down in a long point. A deep silk fringe falls evenly all around, extending almost to the hem of the skirt. The short sleeve is also finished with fringe. This is made in black, blue (several shades), white and pink. Price, \$25. A more elaborate tunic is made of net, with glittering sequins sewed all over it, besides which a heavy design in beads is carried out all round the neck and lower edge. This is \$35 in black, white and the delicate evening shades. There are many other tunics to choose from, ornamented with beads (glass or ivory) and jet. They are of sufficient originality of cut and design to insure admiration at all times, and their practical value in making a new frock out of an old one is infinite. Some very



No. 6. Flower vases in silver, hand engraved



No. 1. Attractive coat of serge and satin



No. 2. Of heavy kersey trimmed with black velvet

CRÈME NEROL

The climax of success in facial creams. Among its regular users are

Margaret Cuyler

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Creme Nerol SOFTENS, WHITENS, REFINES and BEAUTIFIES the most sallow, rough or impaired complexion.

Its TONIC effect upon the relaxed facial muscles and the attendant flabby condition (the CAUSE of all lines and wrinkles) is most pronounced. It most positively will not promote the growth of hair on the face.

CREME NEROL is NOT sold in drug or department stores, being freshly made on order and mailed to any address on receipt of price, \$1.00 the large jar.

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Established 1864

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We are the Experts

Robes, Evening Gowns, Street Costumes, Waists, etc., perfectly and beautifully cleaned and returned ready for immediate wear.

Delicate and Hand-Made Laces cleaned and tinted by experts.

Lace Curtains Cleaned by us Look Better, Hang Better and Wear Better than if cleaned elsewhere.

Tender and Delicate Curtains have special attention and are cleaned separately.

Blankets are kept in shape and returned with that soft, downy finish that can only be obtained by knowledge and experience.

Portieres and Draperies cleaned by special process, every particle of dust being removed, or if desired, they can be re-dyed to match your new furnishings or wall-paper.

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AMONG the fashionable bootmakers of New York, Wm. McClenahan & Co. have for three generations held the foremost place.

A few of our latest Fall Models for 1910 are illustrated below.



Commonsense Walking Boot. Medium heel and toe, short vamp, high arch. Black Russia and Vici kid. Lace or button. Price \$6.



Opera Slipper. Full Louis XIV heel, extra high arch. Patent leather, black or white satin. Price \$5 for patent leather, or \$5.50 for satin.



Dress Boot. Extra high arch, pointed toe, short vamp. Patent leather, kid or cloth top. Price \$8. All other leathers \$7.

Mail orders receive prompt and satisfactory attention.

WM. McCLENAHAN & COMPANY

Established 1861.
252 Fifth Avenue, New York.

In the WESTERN SHOPS

(Continued from page 50.)

beautiful ones are marked \$60, \$75 and \$85.

INEXPENSIVE PETTICOATS

As silk petticoats are now only \$3.95 there would seem to be no excuse for a frock fitting badly. These underskirts are of taffeta and messaline, darted carefully over the hips, and are made with a deep frill and dust ruffle underneath. They are in all colors. Very attractive indeed are the designs, having white polka dots on a dark background. At \$5 there are some lovely Dresden patterns in taffeta, and the price runs up to \$10.

HATS

A clever model is the suitcase hat, which is in reality a large turban of French felt, made without a frame, so that it folds flat, the material being so deftly draped across the crown that it keeps its shape, and comes out after packing without a wrinkle. The only trimming is a velvet ribbon and some flat wings placed coquettishly on the left side. This is made in all colors. Price, \$12.50. (Sketch 3.)

The same folding model is carried out in a small hat of velour on the Tyrolean order, trimmed with folds of velvet of the same shade and gold tassels. Price, \$15. A fetching little hat suitable for motor-ing or skating is of black electric seal. It has a flexible roll brim which can be turned back or pulled down over the face in many different ways. The material is very generally becoming, softening as it is to all complexions, and the trimming, which consists of one large rose made of white kid, makes it indeed smart. Price, \$30. The ever-popular sailor hat has reappeared for the winter in the same material as a man's silk hat, and very trig indeed is a wide-brimmed model with plain band of dull ribbon. Price, \$10. Woolen caps—the kind worn at the European winter sports resorts—are in great demand for the younger set for motor-ing and country wear generally. For traveling, and particularly on board ship, they are a joy. This cap is of the roll-up type, and can be brought down over the ears to cover the head entirely, or rolled back to show the hair. They are hand-made and fit the head closely. Trimming, of course, is unnecessary, but there is an attractive crocheted ornament on one side. All colors are to be had, but white is smarter than anything else. Price, \$7. New, and yet really antique, are the little mob caps which are being worn under the big hats of to-day. They are carefully made, so that if, at concert or theatre, the hat is removed, a fascinating head covering is left. In gold or silver metallic net, with a lace frill of the same material ending in a rose or tassel on one side, these caps are \$8.50 and \$10.

NEW VEILS

Some of the smartest of the new veils are of chinchilla-colored net, with rather a coarse mesh. A lightly woven flower design runs all over. This is made up with a finished edge in full size to drape from the brim of a hat. Price, \$4. White brussels net is another popular and becoming material. This has a hand-run edge and tiny dots all over. The lower part has a design of lace braid, heavily embroidered, which is most effective. Price, \$5.

DAINTY ACCESSORIES

A corset shop has some dainty accessories, among which are sachet bags of satin, in any shade, for corset wear, perfumed to order for \$1; brassieres of wash ribbon and lace, well shaped and lightly boned, \$2; ribbon shirred garters with fancy buckles and sachets attached, \$2. There are corset bags of linen, the three compart-

ments of which are divided by ribbon-run strips of Cluny lace; and tubular silk laces are 50 cents and 75 cents; tubular mercerized laces, 25 cents (8 yards). Silk laces with tag ends for lingerie are 10 cents. There are also Italian silk shirts for \$2 apiece up, and at \$2.50 is one with the underarm piece reinforced like a shield.

REDUCING GARMENTS

Some interesting rubber garments for the reduction of weight include an abdominal belt, fitting low over the hips, at \$4, and a bust form which laces in the back. Price, \$4.

The brassiere corset cover is a very clever idea. It is boned carefully to give the corset lines without undue pressure, and for wear under thin lingerie waists there is an extra front piece of all-over embroidery buttoning on one side. It is a well-made garment of strong muslin and has an extra piece set in under the arms. The bones slip out for laundering. Price, from \$1.50 up.

BOUDOIR CAPS

Boudoir caps have become so much the fad that the lingerie shops are making a strong feature of them and showing many different styles. One, called the Ethel Barrymore, is of white linen thread netted into a wide mesh. Round the face it falls in a becoming frill with scalloped lacy edge, above which a pink ribbon is run. Price, \$8.50. Another of white silk net, lined with chiffon, is called the Marie Antoinette. It is pulled in to fit the head by a blue ribbon run through a hem, and the full frill frames the face softly and becomingly. A knot of blue with spray of pink rosebuds gives a fascinating touch.

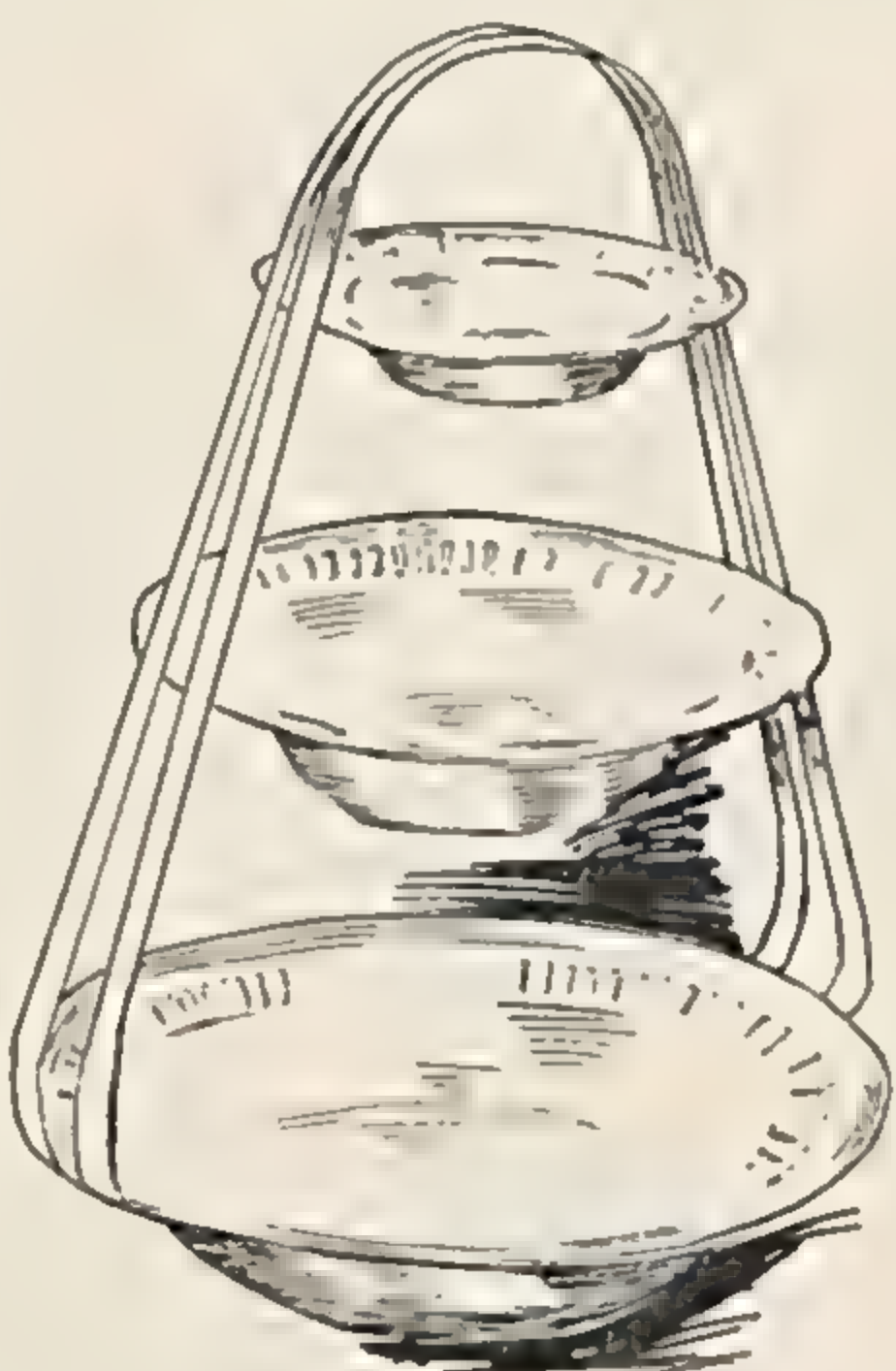
BANDEAUX

The wide bandeau for evening wear is shown in many forms. One of the smartest is of gold novelty cord, latticed into a three-inch band, which encircles the head and ends in a velvety rose over one ear. Price, \$6. Another of plain gold or silver braid mounted on net to give it the necessary firmness is \$3.50. This has a camellia in color on one side. Tapestry is the material chosen for the third, the dull brown and green coloring of which is charmingly set off by the tiny, close-plaited frill of Saxe-blue satin. Price, \$3.50.

CHINA AND SILVER

English ware is at present offered by one shop at very low prices. For example, a dinner set of Spode in the deep blue with tower pattern costs only \$30. Spode with the more unusual and very beautiful Lowestoft coloring and designs is \$53, while Chelsea, with its delightfully quaint blue figures on a white ground, is \$30. The prices quoted are for full sets of 107 pieces, but sets are broken to suit purchasers who may only want a few plates.

A Camembert cheese dish in glass and silver is interesting. It consists of a large plate of glass with a smaller rimmed one fitted in the centre. Over this is a dome of rock crystal, with knob and decorations of silver. Silver deposit also ornaments the large plate. Price, \$15. For the tea table there is a very attractive bonbon dish, shown in sketch No. 5 (page 52), made of three flat saucers of perforated silver, held together by a narrow frame, which also makes the handle. These can be slipped out and used singly when desired. Price, \$29. At the same shop is a set of five flower vases in silver, the large one being 16 inches high and the smaller ones 9. They can be changed around in many ways for the table. Hand engraving in dull silver on a bright background is the decoration. Price, \$196 a set. See sketch No. 6.



No. 5. Bon bon dish of perforated silver



E. BURNHAM

Kalos-Ozone Toilet Requisites

These delightful creams and lotions are a triumph of cosmetic art. No expense has been spared to make them the acme of perfection. They are composed of the finest and most expensive ingredients and perfumed with true flower odors. These splendid preparations cannot be equaled.

Kalos Massage Creme

A greaseless, disappearing cream, which gives a transparent delicacy to the complexion. It is incomparable. Price 50c.

Kalos Cremozone

An exquisite emollient. An indispensable luxury.....Price 50c.

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A superior talcum powder, different from all others. Perfumed with La France roses. Dainty, delicate, refined.....Price 25c.

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A face powder which will improve the complexion permanently, giving a brilliant freshness. This formula is one which was in use by the beauties of the French Court, and is charming in its effect.....Price \$1.00

Kalos Jacque Rose Petals

This lovely rose paste gives to cheeks and lips the tint of nature..Price 50c.

Kalos

Hygienic Skin Rejuvenator

Corrects wrinkles and sagging muscles. Used by refined people all over the world.....Price \$1.00

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Refines the skin and gives a smooth, satin-like texture.....Price \$1.00

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For whitening and beautifying the hands.....Price 25c.

Kalos Skin-Bleaching Outfit

Consisting of three preparations, which are to be used together. Removes discolorations of the skin, tan, freckles and roughness.....Price \$2.50

Cucumber and Elder Flower Cream

A skin cleanser. Enters the pores, removing all impurities...Price \$1.00

Kalos French Toilet Waters

Bottled in our own laboratories. True flower odors. Lily of the Valley, Jacque Rose, Violette Vraie, May Flowers, Apple Blossom, Persian Lilac, and many others. These toilet waters are of special strength. Are very refined and delicate as well as lasting. The charm of their fragrance is indescribable and fascinating.....

Price \$1.50 per 8 oz. bottle. These exquisite toilet preparations are from fine French formulas. They are absolutely correct and perfect, and will give distinguishing charm to the user. Send for KALOS BOOKLET. Also our book on ELEGANT COIFFURES, which will be a revelation to the Dainty Lady.

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CHICAGO

GOOPER'S REG. U.S. PAT. OFF. "Gauzrib" Spring Needle UNDERWEAR

You can pass it through
your finger ring!

Cooper's "Gauzrib" is the latest idea in smart underwear—yet its good qualities are so obvious that it is already being worn by the leaders of American society. "Gauzrib" is form-fitting in every sense of the word, making it the best underwear for use under this Autumn's close-fitting gowns. "Gauzrib" is so light, sheer and silky in texture that it permits free circulation of air so necessary for the health of the skin. On account of its remarkable warmth, however, the wearers of "Gauzrib" are amply protected against the weather.

The undervest here illustrated—a size five, fitting a 36 bust—is so fine, sheer and filmy that you can pass it through your finger ring.

REAL LACE FINISH

Every garment of "Gauzrib" is finished in real hand-crocheted lace—costing more in itself than you pay for the average undervest.

Send for samples and booklet. See for yourself if our claims are not justified. Your name on a postal card is sufficient—but be sure to mail us the postal card today.

Uniform price—\$2.00 per garment, prepaid
COOPER MANUFACTURING CO.

Dept. "D," Bennington, Vt.

Sole manufacturers of "Gauzrib" and of the world-renowned Cooper's Spring Needle Underwear for men.

Juliet Sleeping Gloves

(Trade Mark)

Will Make
Your Hands
White as Snow,
Soft as Velvet.



What woman is not proud
in their possession, or
miserable if she lacks them?

Juliet Medicated Sleeping Gloves

"The White Wonder of Juliet's Hands"—Shakespeare

will work miracles with the roughest hands in an amazingly short time. The principle is purely scientific, the discovery of a chemist of rare skill, a result of years of experimenting.

The secret of the efficiency of these gloves lies in the fact that the medicinal properties they possess purge the pores of impurities, stimulate circulation and nourish the underlying tissues. The dry, cracked cuticle is restored to its natural softness, the skin is bleached and made beautifully white, and the hands soon become a thing of beauty where before they were the cause of both physical and mental suffering.

The JULIET MEDICATED SLEEPING GLOVES do their work quickly. You will notice a marked change after the first night. They remove sunburn and tan and restore chapped and broken skin as if by magic. The gloves are exceptionally well made, of the finest quality chamois. When ordering give size of your regular walking glove.

Do not continue to have unsightly and uncomfortable hands. Send today for a pair of JULIET MEDICATED SLEEPING GLOVES, mailed post-paid on receipt of \$2.00.

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147 West 26th Street
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Redfern Whalebone Corsets

The Standard of
Corset Fashion

The Foundation of a
Perfect-Fitting
Gown

Boned with purest selected Arctic
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Security Rubber Button Hose Supporters
Attached to all Redfern Whalebone Corsets

Sold at all High-Class Shops

\$3.50 to \$15.00 per pair

The Warner Brothers Company, New York, Chicago, San Francisco



Every
Pair
warranted
to the
wearer

No
other
Shield
like
it



DRESS SHIELD

THE SHIELD SUPREME

WHILE there may be other Dress Shields that are odorless when you buy them, the OMO Shields are the only Dress Shields that are odorless when you WEAR them.

They contain no rubber, are cool, light, white, do not chafe, absolutely moisture proof and washable.

At all good stores or a sample pair sent for 25c. Our "Dress Shield Brieflet" sent free.

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"The Crown"



Has It"

The Fashionable

Autumn Bride

and

Lune de Miel

(Honeymoon)

The New, Sweet
[Perfume]

The
Autumn Bride

not only ornaments her dressing table with a handsome cut glass bottle of

Lune de Miel

(Honeymoon)

but she also slips into her "frou frou," her gloves and veils and kerchiefs a dainty sachet bag of the same enchanting odor, and whether she powders the tip of her dainty nose, or dips her aristocratic finger tips in scented water, each accessory to her loveliness and good health, radiates the same alluring fragrance --- LUNE DE MIEL (Honeymoon).

Crown Lavender Salts
The kind used by those who know the best.

Bathodora, the fragrant
Bath Powder that softens and purifies the water.

Sold by all dealers of prominence.

SPECIAL OFFER--Send 10c. and Dealer's Name for
Bijou Bottle of Lune de Miel and Sample of Bathodora.

THE CROWN PERFUMERY CO. OF LONDON

30 East 20th Street, Dept. E, New York City



Lune de Miel
(Honeymoon)

In the PHILADELPHIA SHOPS

FOR wear with the straight, narrow-skirted gowns come beautifully cut coats in many kinds of fur.

These are made to order by a German furrier who has just returned from Europe with a full line of the newest models, his furs being of the finest. Let me describe a \$350 long coat of handsome Hudson seal, modeled on this season's lines. At the bottom is a deep band of the fur, designed to catch in the slight fullness of the coat skirt without, however, impeding one's walking. This band is held down on either side by great buttons and frogs of fancy black braid (one of the new importations). The seal collar, which is of the "roll" variety, extending to the waist line in the front, is cut in the back to form a sailor collar, hanging in a deep point at either side. Such a collar, copied from a Paquin model, is extremely graceful in this rich fur. Another novel touch of the season is seen in the corded fold of the fur laid along the entire edge of the collar. The coat fastens low under two large motifs of braid.

Very similar in style is another long coat of a silky black caracul, so fine in texture as to closely resemble the all too perishable baby lamb. In place of the sailor collar it shows a deep shawl collar formed of three folds of the fur, one set above another. This reaches far down the front, and below it are large braided buttons for fastening. The lower part of the coat is practically the same as in the one described above. Motifs of black braid are set diagonally across the lower half of the sleeves. One can scarcely believe that the price asked for it is only \$500. The silhouette given by both these coats is noticeably the correct one for the coming season. Any other fur may be ordered in this same style of coat, varying in price according to the value of the skins.

INEXPENSIVE FUR SETS

The sets of furs sold at this same shop are equally reasonable in price. A lovely set of racoon, a fur much used this winter, costs \$70. The muff is a soft pillow shape, of an exaggerated size like all the smart muffs of to-day. The scarf is made of two entire skins, crossed in such a way that a head and tail meet at the middle back. More elaborate scarfs in this fur may be had at a slightly greater cost. Sets of black martin, looking like a fine grade of skunk, sell for \$105.

A GRACEFUL CARACUL SET

Finally, a more expensive fur set is almost irresistible because of the grace and beauty of its lines. The shawl scarf of a fine black caracul hangs deep in the back and is slightly gathered between the shoulder blades under an elaborate braid motif. It clings close to the arms, reaching in the front far below the knees, where both ends are weighted by imported braid ornaments and silk fringe. The lining consists of a charming combination of satin and chiffon. With a fancy pillow muff to match, it is being sold for \$345; or with a large barrel muff for \$10 less.

TOURIST'S VANITY OUTFIT

A compact box of excellent toilet preparations has just been brought out. Made especially for use while traveling, it can be tucked away nicely in the bottom of one's traveling bag. The articles contained in it have been thoroughly tested and found to fill the needs for which they are recommended. They consist of a good cleansing cream, to apply to the face instead of soap and water, a soothing cream, designed to open the sluggish pores, and a nourishing skin food to build up the tissues and gradually eradicate wrinkles. A book of instructions is included, and these should be followed carefully in the application of the three creams. In addition, there is a harmless liquid rouge and a box of fine face powder, delicately scented and colored pink, brunette or plain white, as preferred. Finally, tucked in one corner of the box will be found an eyebrow pencil in blonde color, chestnut, dark brown or black, and a convenient square of soft chamois.

The woman who has these boxes for sale has had lifelong experience at this kind of work. In the mixing of her recipes she collaborated with a noted French chemist,

and now she makes a point of superintending the manufacture of each preparation to see that it is compounded with extreme accuracy and absolute purity. When one realizes these facts, the case with its seven articles will seem well worth the \$5 asked for it. Such a set makes a most acceptable Christmas present for one's intimate women friends. The boxes will be refilled at a reasonable cost.

VANITY CASES

As every woman needs face powder in some portable form, cases to hold it may be had for almost any price. The well-known little boxes of Dorine powder (a hard patte of powder with a lamb's wool puff) come fitted in neat silver-aluminum boxes for \$1.25. The lid, which has a mirror in its top, springs up on a hinge when a tiny button is pressed. All complexion colors are to be had.

The best of its kind, in my opinion, is to be seen in a flat, circular case of plain gold. Its chief point is the mirror inside the lid, cut convex, so that the whole face may be seen at one time. It contains a flat little puff for applying the powder. Price \$20. A similar style comes in a light silver for \$3.

AFTER DINNER COFFEE SET

To facilitate the serving of coffee with the liqueurs in the drawing room after dinner, a compact little set has been made. It consists of a light wood stand, the lower shelf just large enough to hold six demitasse cups and saucers, and the upper shelf cut out in grooves to hold the coffee pot, cream pitcher and sugar bowl securely. A handle extends from the top so that the butler or maid may carry it into the room with very little trouble. The coffee set which comes with the stand is of a fine chinaware decorated with a tiny, green vine pattern; and the pot is just large enough to fill the six cups accompanying it. Price \$22 a set.

PAPER WEIGHTS OR ORNAMENTS

Seven characters of "Alice in Wonderland" have been chosen to form seven attractive statuettes, these to be used as paper weights or desk ornaments. They are of a heavy, bronze metal, manufactured in Austria, and each is painted in brilliant colors according to the character it represents. Alice herself, the mad Hatter, the Cheshire Cat, the Walrus, Carpenter and Rabbit cost \$1 apiece, while Tweedledum and Tweedledee come on the same stand for \$1.50 (the latter pair costing only \$1 if bought in a set with the other six). Lovers of Dickens will be glad to see that the same process has been applied to seven of his characters, namely, Mrs. Sarah Gamp, Mr. Pickwick, Sam Weller, Tony Squeers, Captain Cuttle, Tony Weller and the Fat Boy, sold also at \$1. Every character is very well carried out, and the colors add greatly to their attractiveness.

CUT STEEL MEDALLIONS

To accompany the chiffon blouse of the tailored costume, medallions hung on black velvet neck ribbons are being shown. They are of finely cut steel, a material which sparkles beautifully when laid over dark colors. The half-inch wide velvet is fastened at the back by a cut steel clasp, as well as being studded on either side of the medallion with two butterfly motifs, also of the cut steel. Price \$4. Other motifs studding the velvet are miniature stars, hearts or scroll work, the latter with a small medallion costing only \$3. Like the locket watches now so much in vogue, the medallion is made to hang rather high on the chest, and this is an especially effective arrangement over a pointed yoke. The prices vary from \$3 to \$4, according to the intricacy of the design.

DECORATIVE BLOTTERS

These are sheets of blotting paper showing on the surface an invisible fancy design very like a one color brocade in its effect. For the top of a desk or writing table such a blotter makes a pretty finish. It is far more decorative than a plain blotting pad and costs exactly the same. In every desirable color, they are 5 cents a large sheet. One especially attractive style is of an old-rose shade, done in a block pattern, which gives the effect of being woven by bias threads of the material.

Hand-Pierced Silver

Charmingly wrought Saw-Pierced Silver articles lend much to the dining-room. They are very popular and exceedingly useful.

At the Meriden Store will be found a large assortment of these new and attractive articles at various prices from which to make satisfying selection. Unusually beautiful are our Fern Dishes, Bottle Holders, Lunch Sets, Sandwich Trays, Casseroles and Bowls.

Meriden Ware has that excellence of design and superiority of quality that are the result of over sixty years of experience in manufacturing.

Everything in Silver, Sterling or Plate, and Cut Glass of our own manufacture.

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Fern Dish
(Green Lining)



Burgundy Wine
Bottle Holder
(Willowware Lining)



Rhine Wine
Bottle Holder

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Gives the foot a smart appearance that cannot be equalled by ordinary shoes. My styles are distinctly different and well dressed women will appreciate my chic designs in footwear. Made in any color to match your gown.



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We are offering a series of Monogram dies, in the newest French Design, which may be used without any charge for engraving the dies—a charge being made only for paper, envelopes and stamping.

Samples showing the Monogram, also sizes, quality and tints of papers, will be mailed free upon request.

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A most exclusive card. The backs bearing owner's Initials, Monogram, Crest, Coat of Arms or other device.

Narrow bridge-size, gilt edges, in red and gold, and blue and gold. Sample card free and other information upon request.

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A card, expressing individuality, and of the highest quality. Supplied in quantities of twelve and upwards.

Selection may be made from 65 differently-worded Christmas Greetings, with sender's name and address engraved from copper plates.

Sample card and envelope will be furnished free upon request.

Ecrassé Morocco Playing Cards

A card of good quality and low in price, in an attractive new back-design, in Blue, Red or Green.

Sample card and quotations free upon request.

THE BAILEY, BANKS & BIDDLE CO.
BAILEY BUILDING - Philadelphia, Pa.



Photographs by Paul Thompson

Coming down heavily on the heels produces this awkward gait, which, alas! is far too frequently seen, even in the thoroughfares where fashion walks abroad

The WALK and the LADY

Some Impressions Gained on the Avenue
of the Smart Way to Conduct Your Prom-
enade—Artificial Aids; and a Few Rules

A WOMAN who, as a young girl, attended one of the fashionable boarding schools of New York about forty years ago, tells an amusing story of the strict attention paid by the teachers to the carriage and "deportment" of their scholars.

"Little Miss Perkins," she was told, "sit upon the edge of your chair, for in that way you will have better command of your person."

"Command of your person!"—a delightfully quaint phrase, and one which in these happy-go-lucky days is more honored in the breach than in the observance.

It is a far cry from the days of our grandmothers, when the art of walking gracefully and the acquirement of an erect and dignified carriage vied in importance with the lady-like study of botany, belles-lettres and the marking of samplers.

"Other times, other manners." That fact is forcibly impressed upon the interested observer by a stroll on the Avenue these bracing autumn days, for, after a prolonged absence from this country, the American woman on her native heath makes, in every detail of her personality, a very vivid and striking impression.

THE CHARACTERISTIC AMERICAN WALK

To the eye lately accustomed to the graceful and distinctly feminine carriage of the French woman, her leisurely gait, and the inimitable manner in which she lifts her trailing skirts while walking; to the Englishwoman who droops along with a slight stoop of the shoulders and a general lack of smartness of appearance, the American woman, both in the general carriage of the figure and in her manner of walking, presents a sharp contrast. For the quick, energetic and alert walk of the American woman the American climate is partly responsible, as it is impossible to resist the brace and the impetus that comes to one during the brilliant winter days in the northern states, and this impelling force reflects itself in the carriage of the women. It gives to them ease, assurance and an instinctive erectness—almost an independence of manner in walking.

There seem always to have been different fashions of carriage in different periods

of time, and the craze for athletics at the present day among the young girls in America has produced in them a characteristic walk that is very noticeable. One finds a length of stride and a bending forward of the body, coupled with just a suggestion of the swagger of the college boy, that is amusing.

Another reason for the energy and ease of the American woman's manner of walking lies in the supreme fitness and suitability of her street attire. She wears neither the long, impeding skirt of France, nor the half-short dress, bedraggled in dust and mud, of the Englishwoman. She clothes herself, instead, in a short, well-hung, well-fitting walking skirt, and thereby gains a sense of activity and general bien-être.

THE INCORRECT AND THE CORRECT CARRIAGE

A close scrutiny, however, of the rank and file of women to be met on the Avenue reveals the fact that while a large percentage of women here carry themselves well, still, very many do the reverse. There is the woman seen in all quarters of the globe, slender or stout, who comes down heavily on her heels; the woman who despite the hygienic and artful corset of today remains hopelessly sway-backed; the round-shouldered woman with neck thrust forward like a turtle; the woman with the flat and shrinking chest, and the woman "chesty" beyond description.

As a matter of fact, not one woman in a hundred—even in America—understands the correct carriage of the figure or the art of walking well and gracefully. If the practice of athletics does not always produce the desired effect—and it is well known that it does not—and the ancient lessons in "deportment" have lapsed into innocuous desuetude, how is the average woman to acquire this very necessary attraction? The answer is—by the "exercise of a little patience and common sense."

HOW TO LIFT THE CHEST

If the average woman will remember to do one thing, half the question of a correct carriage will be solved. That one thing consists in lifting her chest, expanding it—keeping it up. In "keeping up" the chest

(Continued on page 58.)

Unmatched Values in Satins

By buying from us at wholesale prices you save the retailer's profits.

WHEN buying satins for lining purposes it pays you to buy the best. This does not mean the highest priced satins. GOETZ GUARANTEED SATINS are the best you can buy, yet *we sell them at wholesale prices—* ten to twenty cents a yard less than satins that cannot match them for beauty, quality and durability.

Why not, then, buy direct from us—the manufacturers—satins that are better and cheaper than you can buy in stores. High class suit and cloak manufacturers have been doing so for the past seventeen years. You are safe in following their lead, for they are discriminating buyers.

GOETZ SATINS come in a wider range of colors and shades than the ordinary dry goods store can afford to carry. There are 44 to select from and all are skein-dyed—pure dye. Every one is full 36 inches wide and *guaranteed for two seasons' wear—* \$1.10 a yard.

GOETZ GUARANTEED PEAU DE CYGNE is a beautiful, satin surface, exquisitely brilliant, *all silk* material. It is the ideal fabric for the prevailing styles of costumes, dresses, waists, etc. It is used extensively for Princess slips, foundations, etc., and in the lighter shades for evening gowns for young women. 39 shades and colors—36 inches wide—\$1.25 a yard.

GOETZ SATINS can only be bought of us. If you cannot call just send sample of goods to match, number of yards wanted and remittance for same. Your order will be filled by return mail and satisfaction guaranteed or money refunded.



Goetz Silk Mfg. Co.,
Retail Department—148 Fifth Avenue, New York City.
Immediately opposite the Fifth Avenue entrance to Lord & Taylor.
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A very little Difference
in the making of a corset
assures the wearer

**Style
Comfort
Health
and Service**

You can get any one of these essentials in almost any corset; in some corsets you get two—or even three.

The "little difference" in the Pomeroy corset makes all the difference in the world—you get *all four*.

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Correct fashions in smart styles, for dress and street wear, in a select series of individual designs.

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PERFUMES

DRALLE'S famous
Floral ILLUSION is a
distinctive perfume.

The pure unadulterated
essence of the flower.

Nothing added and nothing taken
away.

Extracted by a new and secret pro-
cess, the full fragrance of the flower is
obtained in a highly concentrated
liquid form, without alcohol or other
cheapening ingredients.

One drop imparts the delightful
odor of freshly cut flowers.

An ILLUSION HEART For Three 2c. Stamps

This dainty heart, touched with a single
drop of Lily of the Valley, will demonstrate
the lasting fragrance of DRALLE'S ILLU-
SION. Wear it about your neck, or carry
it in your purse with your handkerchief, and
note how long it lasts, and how many of your
friends will notice it. When sending give
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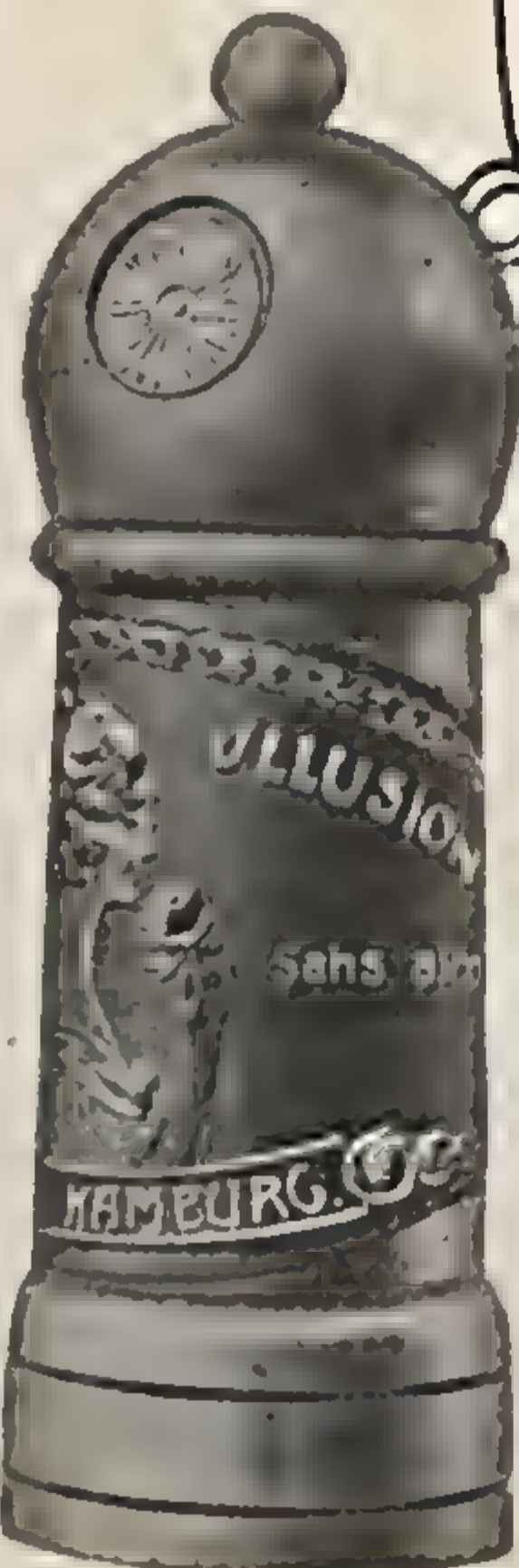
Imitators have attempted to copy the
package, the bottle and the labels—but it is
impossible for them to duplicate, or even
imitate, the perfume. Insist on
DRALLE'S ILLUSION, the or-
iginal and genuine non-alcoholic
perfume.

ILLUSION can be had in Rose, Violet, Lily
of the Valley, Narcissus, Heliotrope, Lilac, and
Wistaria at the best shops.

GEO. BORGFELDT & CO.

Sole Agents for United States
and Canada

41 Irving Place New York



THE WALK AND THE LADY

(Continued from page 56.)

she will find that involuntarily the shoul-
ders become flat, the backbone straightens
itself, and the head lifts itself erectly.

The "settling back" upon the hips and
walking with the lower part of the body
thrust forward, that is so common a failing,
the acme of awkwardness, will disappear if
the chest is lifted.

What is it that gives the soldier his
unmistakable and distinguished carriage?
Is it not primarily the fact of his splendid,
full chest, as well as his flat back? The
cadets of West Point, marching in full
swing, are an inspiring spectacle, and indi-
vidually they are fine specimens of men,
with an erectness and dignity of carriage
that make them marked figures in any as-
semblage of civilians.

In instancing the military carriage of the
soldier as worthy of imitation, it is not to
be supposed that one would care to see the
charming American woman transform her-
self into a sort of Amazon and assume a
stiff and martial pose. The reverse is true,
but erectness and grace can, and should,
go together.

In spite of the essential difference be-
tween a man and woman's figure, they
should be alike in one thing—the woman
should so lift her chest, and stand so well
forward on the ball of her feet, that a line
from her chest to the floor should hang
clear, and not touch the rest of her body.
In walking, care should be exercised in not
coming down heavily on the heels, and the
feet should be pointed very nearly straight
—the happy medium between the turned-in
and the turned-out toes. Nothing is uglier
than a pigeon-toed woman, unless it be one
who turns her feet directly out.

SQUARE SHOULDERS AND FLAT BACKS GIVE AN
AIR OF GOOD STYLE

One occasionally sees among English-
women the erect car-
riage and the flat back
for which American
women are particularly
noted, and no better
example of such types
can be instanced than
the graceful and beauti-
ful figures of both Mary
Moore and Marie Tem-
pest. It is a pleasure
to watch these women
move, and one notes the
absence of the droop-
ing, lounging carriage
affected by Mrs. Pat-
rick Campbell.

In observing the fig-
ures of the majority of
American women, one
is struck by the almost
national characteristic of
their square shoulders.
It is needless to re-
mark that this effect is
not produced—as it is in
the case of the average
American man—by the
absurd custom of pad-
ding the shoulders to the
limit—a custom which
Mrs. Glyn speaks of in
her book, "Elizabeth
Visits America," and
which caused her much
amazement, as well as
amusing her.

It is undoubtedly true
that square shoulders
give a certain style to
the appearance, and that
sloping shoulders are a
difficult problem to solve
in either dressmaking or
the building of the
tailor-suit. The beauty of broad, square
shoulders and a splendid carriage is strik-
ingly illustrated by Maxine Elliott's superb
presence. Miss Elliott moves with much
grace and dignity, and represents a mag-
nificent type of the American figure.

The modern corset is an immense aid in
assisting a woman to give her body the cor-
rect poise forward from the chest. Hold-
ing, as it does, the lower part of the body
firmly and compactly, it leaves the upper
portion free and flexible. The lungs are
enabled to expand naturally, the chest can
be lifted, and as the corset is cut low be-
hind the shoulder blades, it lies perfectly
flat.

A GOOD SHOULDER BRACE

Of the making of shoulder braces of
various kinds there is no end, most of
these contrivances being almost as uncom-
fortable as the "backboard" of two cen-
turies ago, worn by the ladies of that
period to enhance the erect poise of the
body.

However, there is one brace newly in-
vented, and to be bought at a certain
apothecary's, which is a great improvement
over the ordinary instrument of torture. It
is made of white coutil, with large armholes
which give perfect freedom to the arms,
and laces across the shoulder blades, doing
away with the round-shouldered effect. It
is also cut in such a manner that there is
no binding or pressure over the chest.
Should a woman have a tendency to stoop,
let her wear one of these braces, which she
will not find uncomfortable in any way.
Let her lift her chest, hold up her head
and walk correctly from the hips, and not
with the waddle so familiar a spectacle on
the streets.

An erect carriage not only gives dignity,
but a spirited look, as well, and it is within
the power of every woman, even the stout-
est, to attain it.

In conclusion, the knowledge of how to
walk well, to hold the body, to "have com-
mand of your person," requires but the pos-
session of two qualities—those of patience
and a saving common sense.

ODD SHOES

THIS is the day of *fantaisie* in
shoes, and many styles based
upon the historical examples in
the Cluny Museum are being
worn by fashionable Parisiennes, to the ex-
clusion of the more conventional models.
On this side, women of taste are more con-
servative in the adoption of eccentricity in
footwear, and are reluctant to consider any
very radical changes.

The vogue of the narrow skirts, how-
ever, has brought about a greater at-
tention to the style of
shoes and stockings, and
there is no telling where
we may arrive; for the
most daring novelties are
being adopted abroad, and
eventually may be wel-
comed here.

ECCENTRIC SHOE COLORING

For instance, shoes of
mixed colors—Richelieu
of red, blue, green or
brown—with patent
leather vamps and heels,
or the very low-cut ties of
any color to match the
gown, fastened with an
extremely large bow of
self-colored ribbon, are
worn in Paris. Suede
shoes of black and the
neutral shades are ex-
ceedingly good, and are
frequently made in two
shades of the same color,
buttoned high.

NEW SHAPES AND MATERIALS

Heels will remain very
high and the toes will be
less pointed, but always
narrow. But the mode
of long, slender feet is
giving way more and
more to the reasonable
and comfortable style of
a shorter and wider shoe.
For afternoons Louis
xiv shoes, with silver
buckles and a narrow vel-
vet band of color at the
top to match the toilette
or the stockings, will be
worn. Just now some of the best-dressed
women are wearing black velvet shoes set
off by red or reddish brown heels. In the
shoes which accompany our evening toi-
lettes there is much of eccentricity. They
are embroidered, spangled and encrusted
with lace and rococo embroideries. An-
tique moiré will still be used for evening
shoes, as also will cloth of gold and silver
and Chantilly lace. We are to have back
again the famous little shoes of satin prun-
elle, with their narrow ribbons crossed over
the foot and tying at the ankle—an amus-
ing souvenir of the shoe à la Pamela of
1830. The strapped shoes with the tiny
antique buckles, are also coming back.



The woman who walks with an
erect, graceful carriage like
this is a striking figure
in any assemblage

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Trade Mark

For Men and Boys

A considerable part of our business is done in Men's Furs. Realizing how difficult it usually is to obtain reliable men's fur coats we determined to develop this part of our business. We have in stock a large and complete assortment of Fur Lined and Fur Outside Coats for both Men and Boys; also Caps, Gloves, Robes, etc.

- Mens' Fur Lined Coats \$35 to \$1200
- Mens' Fur Outside Coats \$18 to \$600
- Boys' Fur Lined Coats \$22.50 upwards
- Boys' Fur Outside Coats \$13.50 upwards

In addition to stock garments we have special facilities to make up furs to order. Write for our Style Book "C" sent free on request.

Plymouth Fur Co.

Dept. C Minneapolis, Minn.



SAMPLE PAGE FROM OUR NEW STYLE BOOK

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Trade Mark

For Women and Children

Our assortment of Women's Furs is seldom equalled and never excelled anywhere in the world. Our styles are exclusive, most of them originating with our staff of artists and designers. Most of our high grade Women's Garments are made to individual order, (for which there is no additional charge).

- Women's Coats \$35 to \$25,000
- Neckpieces and Muffs \$10 to \$18,000
- Women's Fur Lined Coats \$20 upwards
- Children's Fur Coats \$15 upwards
- Children's Sets \$2 upwards

Write for our Style Book "C" sent free on request. It contains hundred of copyrighted styles which give ideas of the possibilities of Plymouth Furs.

Plymouth Fur Co.

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Nurses Outfitting ASSOCIATION

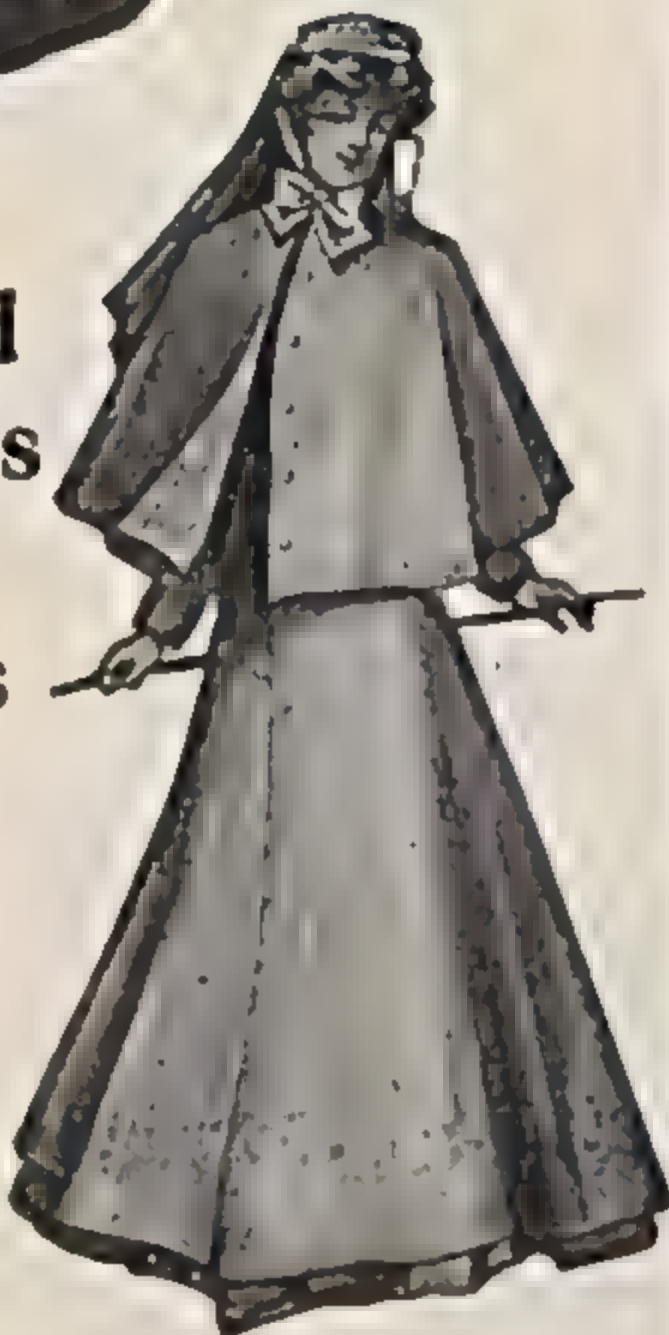
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for
Maids

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New
Imported
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In
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Aprons
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Etc.



Sena for Catalog B

A Woman Should Never

Be Satisfied
Without

Perfect Health
A Good Figure
A Clear Skin

She can attain these by Scientific Means in the Privacy of her Own Room

I WISH I could put sufficient emphasis into these words to induce any woman, whose health is not perfect, or whose figure does not please her, to write to me. My pupils are among the most refined, intellectual women of America. They are my best friends and the strongest possible testimonials for the value of *natural, hygienic principles of cure as opposed to the drug habit.*

At least one-third of my pupils are sent to me by those who have finished my work.

I no longer need to claim what I *can* do, because I *have done* it. I think I do not exaggerate when I say that I have relieved more chronic ailments and reduced or built up more women in the past nine years than any ten physicians; the best physicians of America endorse my work. I could fill hundreds of magazines with testimonials; the following from letters on my desk as I write, indicate a few ailments I have relieved:

"My weight has increased 30 pounds." "My kidneys are much better." "My eyes are much stronger and I have taken off my glasses." "I have not had a sign of indigestion or gall stones since I began with you." "I weigh 83 pounds less and have gained wonderfully in strength. I never get out of breath, the rheumatic twinges have all gone, and I look and feel 15 years younger." "Just think of it! To be relieved from constipation. Entirely free after having it for 30 years." "Have grown from a nervous wreck into a state of steady, quiet nerves."

If you are suffering from any chronic ailment, if your figure does not please you, or if you will tell me the particular difficulty you wish to correct, I feel sure I can help you. If I cannot, I will tell you so. Your correspondence will be held in strict confidence. Many a woman has surprised her husband and friends by improvement she has made by just 15 minutes a day in her own room.

I want to help every woman to realize that her health lies to a degree in her own hands, and that she can reach her ideal in figure and carriage.

I have published a booklet, "Health, Character and Beauty," which tells you how to stand and walk correctly, and gives other information of vital interest. This booklet has helped hundreds of women, even though they never studied with me. I will send it to you free, and tell you all about my work on request. Write now. If you do not need my work, you may be able to help a friend.

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The ARMS, the HANDS and the NAILS

BEAUTIFUL arms, expressive hands, exquisite finger tips—we all admire them! They are more rare than pretty faces, and yet, while most of us devote every effort to improving the last, we remain rather indifferent to the effect produced by the first two.

Nowhere is this fact better demonstrated than at the opera, where one sees thousands of women in décolletage, and may note the vividly red, the painfully scrawney, the grotesquely fat, and the peculiarly blotchy, in contrast to arms that are exquisitely long, symmetrically beautiful, and used with ease and grace.

BLOOD CIRCULATION IN THE ARMS

Since the general introduction of diaphanous fabrics, the arms play a prominent part in the toilet of every woman, and anything beyond a healthy pink usually means that the circulation is in some way interfered with.

Unless the trouble lies in the heart itself, general hygienic measures—such as plenty of out-of-door exercise, regulating one's habits, etc.—will be found sufficient to equalize the circulation. In former days we might have said that tight corsets were at fault, but wasp-waists are no longer fashionable, and we may be pretty sure that this condition of the arms is caused by sluggish bodily habits, and that it will disappear when they are corrected.

The texture of the skin adds to or detracts greatly from the beauty of an arm. Roughness, or chronic "goose-flesh," is a common condition of the skin between the elbow and shoulders, especially on the outer side, where it is comparatively thick, and there are fewer surface blood vessels. Some skins are naturally much finer than others and require less watching; some require constant grooming to keep this condition from arising, or if it has developed, to overcome it.

HOW TO WHITEN THE ARMS

A plan that anyone can follow, and one that is usually successful, is to scrub the arms first with a stiff flesh brush (not a complexion brush, as its bristles are too fine) and bland soap. This scrubbing should be vigorous, but not sufficiently so to break the skin, as is sometimes done, and should be followed with applications of hot towels, laid directly on the parts affected. Keep this up until the skin is red, soft and velvety, and until every pore is open to drink in the emollient. Then apply this with gentle friction. Any bland oil will do, whether cocoa butter, refined olive oil, or lanolin and rose water.

For whitening and refining the skin, almond milk and cucumber juice have always ranked high in every French beauty's toilet armamentarium. Cucumber contains arsenic, and is especially beneficial as a bleach. Almond milk is entirely harmless and can be used ad libitum.

A time-honored recipe for almond cream is made of: Rose water, 4 ounces; almond oil, 4 ounces; spermaceti, 1 ounce; white wax, 1 ounce; tincture of benzoin, 1 ounce.

Another containing both almond oil and cucumber juice, consists of: Oil of sweet almonds, 4 ounces; fresh cucumber juice, 10 ounces; essence of cucumbers, 3 ounces; powdered castile soap, ¼ ounce; tincture of benzoin, 3 drams.

TO MAKE THE ARM SHAPELY

Women who indulge regularly in out-of-door sports as a rule have well formed arms; those who are faddists in field sports go to the other extreme and develop masculine-looking arms. A woman's arm to be beautiful must be moderately firm, well rounded, properly proportioned, and taper gracefully to the wrist, and the contour of any can be improved with exercise and massage. An arm that is inordinately stout—that is, out of all proportion to the body—can be reduced with forceful, deep-seated massage, the application of astringent ointments, and wearing rubber sleevelets, and a thin, scrawney arm may be coaxed into shape with gentle massage and flesh-producing creams.

Resistance gymnastics has a twofold effect—it disintegrates adipose tissue, in this way reducing, and it develops muscular growth, and so develops the general contour. Any

simple little exercises that suggest themselves will do, but it should always be kept in mind to stiffen the arms and resist an imaginary weight.

CARE OF THE ELBOW

The elbow should receive special attention. Those that have been persistently neglected, or that have been used as "props," show a prominent thickened circle of cuticle covered with "goose-flesh." To reduce this pulverized pumice is sometimes necessary, and massage must be employed three or four times daily, working in a good bland cream. Between times a thick application of stiff cream should be worn over the elbow, applied with a bandage. After the elbow has grown more presentable, it should receive the same daily care that we give the hands and nails, and should never be used as a prop.

Like everything else, the hands respond to good treatment, or show lack of care. Few women are aware of the fact that they tell one's age more surely than does the face. Each year leaves its little tell-tale lines.

BATHING THE HANDS

Even idle hands must be washed many times daily to keep them perfectly clean, and the frequent application of soap in itself has an injurious effect upon delicate skin. Almond meal should be used in its place, although milk of almonds is even better. A teaspoonful dropped into the palm of one hand and then bathed over both, rubbing it off gently upon a soft towel, not only cleanses but softens and whitens the skin. Plump hands are usually pretty, when they are not red, which is frequently the case, but they are never as expressive as a long, slim, flexible hand, which has also more character than either the plump or the small hand, and is therefore the one to be cultivated.

GLOVE PROTECTORS

Women who assist in their own housework, or who, for the health-giving effect it most certainly produces, are actively engaged with the hands in labor of any kind, should protect them with gloves. For dusting and other forms of light housework, cotton gloves several sizes too large are good, and before drawing on the gloves it is well to cover the hands with good cream, so that the friction of the dry gloves, while at work, will not bruise or discolor the skin. For wet work, rubber gloves are best, and those with gauntlets attached should be selected, as the wrist lengths are never satisfactory. Strong solutions, either acid or alkali, as well as grease, injure rubber gloves, and very hot water shrivels them. It is well to remember this, or one may grow discouraged in the use of rubber gloves, but no form of housework or of labor should be performed without properly protecting the hands. Many women regard this as a waste of time, and live to rue it when their illy kept hands show up so prominently by contrast with others at a dinner or card party.

HAND COSMETICS

Neglected hands that are badly in need of restoring, require heroic and persistent treatment. They should be given a half-hour's immersion in a thick jelly of oatmeal, scraped Castile soap and distilled water. This thoroughly softens the skin, when all excessive growth of cuticle can easily be gently rubbed off with a soft towel. Stains and the like should then be treated with peroxide of hydrogen, or diluted citric acid, after which the hands should be encased in cosmetic gloves, which whiten and beautify the skin.

There are any number of pastes made for this purpose, as well as special gloves. However, the ordinary thick, white, cotton gloves, a size larger than the hand, answer well, and should be thickly coated on the inside with the paste before they are drawn on. In addition some of the emollient should be well massaged into the hands.

The following makes a most satisfactory hand cosmetic: Oil of sweet almonds, 2 teaspoonfuls; tincture of benzoin, 1 dessertspoonful; rose water, 1 tablespoonful; yolks of two fresh eggs.

(Continued on page 62.)



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The ARMS, the HANDS and the NAILS

(Continued from page 60.)

Freckles and other pigmentations mar the beauty of any hand, and can be removed with bleaching agents, which should be applied with a camel's-hair brush to the spots several times daily until the desired result is gained. As the lotion given here for freckles contains a deadly poison, it should be so labeled and kept from children, and one should be careful not to touch gold rings or other metal with it: Cologne, 4 ounces; corrosive sublimate, 8 grains; glycerine, 1 dram.

The hands not only reflect one's character and temperament, but health as well. Some women complain of very dry hands—the skin being harsh and breaking easily—or of hands that are unduly wrinkled, or of prominent veins. In all of these conditions the local circulation needs stimulating, and if the hands are gently and thoroughly rubbed every night with a good cream they will soon improve. Lanolin, 1 ounce; sweet almond oil, ½ ounce; boric acid, 40 drops; tincture of benzoin, 10 drops, makes an excellent massage cream, and when applying it begin at the finger tips, and work upward toward the wrist.

Undue moisture is often an expression of extreme nervousness, or lack of nerve-tone, or it may be purely local. Eau de Cologne containing 5 per cent. of dilute acetic acid sprinkled on to the palms and allowed to dry, may be all that is required, but in addition a dusting powder may be used, and one made of powdered French chalk and lycopodium, scented with a few drops of essential oil, answers every purpose.

TREATMENT OF THE NAILS

No hand, however well formed and cared for, is beautiful if the finger nails are not given the most pains-taking attention. No one can satisfactorily manicure her own nails, but it is quite easy to care for them during the interval of professional treatment, as well as to do much that will beautify them in many ways. No nail is so hopeless that it cannot be made an attractive addition to the hand, unless it is diseased. We frequently hear it said that to be beautiful, the crescent at the base must be exposed, but this depends entirely

on the nail. Some are imbedded so deeply that to expose the entire crescent would spoil the appearance. It is an undue amount of thickened cuticle in this place that mars the beauty of a nail, and to prevent this must be one's first consideration. Do not push it down into the tender flesh of the finger with an orange stick, as is so frequently advised, but after your bath, when this tiny speck of tissue-like skin is softened, rub it off very gently with a little cotton wrapped on the tip of the stick, then moisten the nail under the finger, as well as all around its base, with a little nail bleach to remove any remaining discoloration. If any little fragments of dried cuticle are evident, remove them with the nail scissors and then anoint the nails well with cream, powder with nail polish, and use the buffer gently to bring out the beautiful opalescent tints all healthy, well-cared-for nails possess.

THE SHAPING OF THE NAIL

Because a filbert shaped nail is considered the most beautiful, many women have spoiled their finger-tips by shaping their nails a sharp oval, or even to a point. When the finger is square or spatulate, the flesh must go somewhere, and it grows up around the nail, and in time is extremely unsightly, giving rise to "corners"—in manicuring parlance—that are very difficult to manage. Finger-tips that have this shape or tendency can be trained by grasping the flesh on each side of the nail, between the thumb and forefinger of the opposite hand, and gently but forcibly pulling it outward away from the nail. French women wear little clippers to produce the same result.

The nails require nourishment to keep them soft and lustrous, and frequently do not get a sufficient supply constitutionally. But anointing them several times a day with a bland cream, and always after washing the hands, will prevent the brittleness of which so many women complain.

The beauty of the hands and arms is greatly enhanced by using them eloquently. This is a fine art with French women which we Americans would do well to emulate.

The CARE of GRAY HAIR

IN getting a good color effect in the shampooing of gray hair, the French and English hairdressers have something to learn from our Americans, as they do not yet know the value and importance of adding indigo to the final water used for rinsing. It imparts just the necessary tinge of color to the gray lifeless hair that is distinctly essential. Shampooing takes out all of the oil which has given life to the tresses, and as this will not return for several days, the dead look of the hair—a yellow, rusty look, most unbecoming to the complexion—must be changed by the application of an artificial coloring. For this purpose ordinary blueing from the laundry is the most satisfactory tint that could be used, but good shampoos containing the blueing are procurable.

Unless one has had the experience of trying to match gray hair, it will not be realized how many different shades there are of it, ranging from dark iron-gray through to the purest white; and even in the latter there is as much variety in color as there is in the length and quality of the hair. Matching hair is an art in itself. Too often a mere sample, clipped off from the ends at the back of the head, is sent to a dealer to match, "exactly." He matches it to the best of his ability. The customer takes it home and soon discovers that the newly-bought false hair does not match at all. She rushes back dissatisfied, only to find that her hair dealer has one invariable rule—he will not exchange hair once purchased. Therefore it is seldom possible to buy false hair satisfactorily without going to the shop. Perhaps it may

match in front, at the top or sides, and yet be far from matching the back hair—and so it goes. There are also certain shades of blonde hair which are almost impossible to match—known as the "ashy blonde" to dealers; and owing to this difficulty, such hair is marketed at a very high price. In buying false hair, one should always be extremely particular, as much of that which is imported is said to be colored, especially in the blonde and auburn shades.

However, gray hair may be matched and very perfectly, too; for in these days of elaborate hairdressing it is necessary to resort to artificial aids in the form of puffs and braids and other additions for the seemingly simple coiffures.

Gray hair has a decided charm in its softening effect which nature kindly devises for the older face. There is also a marked distinction in the gray tresses of a young woman. A case in point is that of the beautiful and charming Mrs. Ava Astor, who declined to improve nature when her locks turned, but rather let their beauty be their best excuse.

There are all manner of stunning combs and hair ornaments to be had for gray coiffures. The delicate gray mother-of-pearl-like combs so much worn are very effective. The different styles of combs, barrettes and pins shown in the tortoise shell and amber are also to be had in this gray pearl-like composition. Hairpins of a dull silver finish are used with gray hair instead of the ordinary black wire, just as the bronzed ones are best for brown hair and the gilt for bright tresses.

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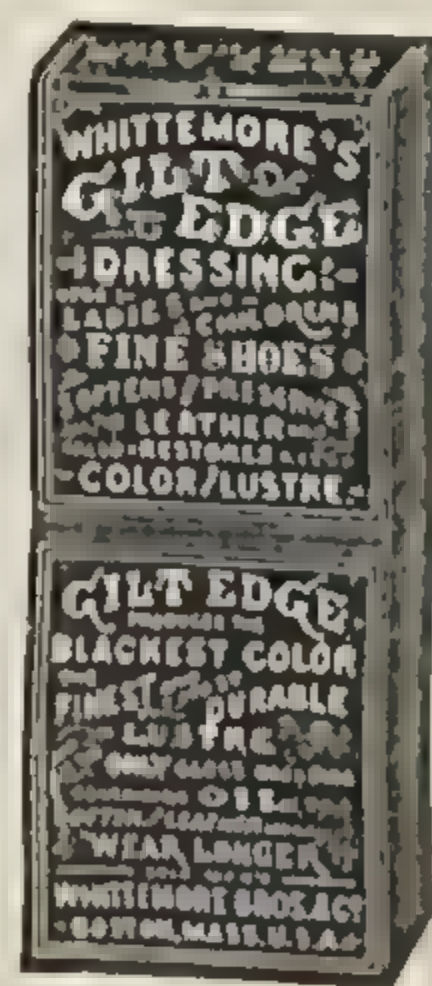
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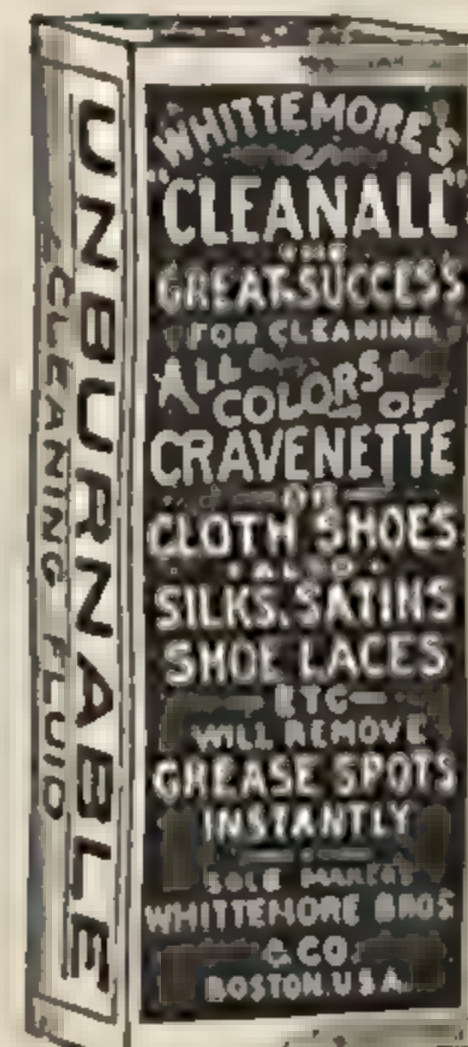
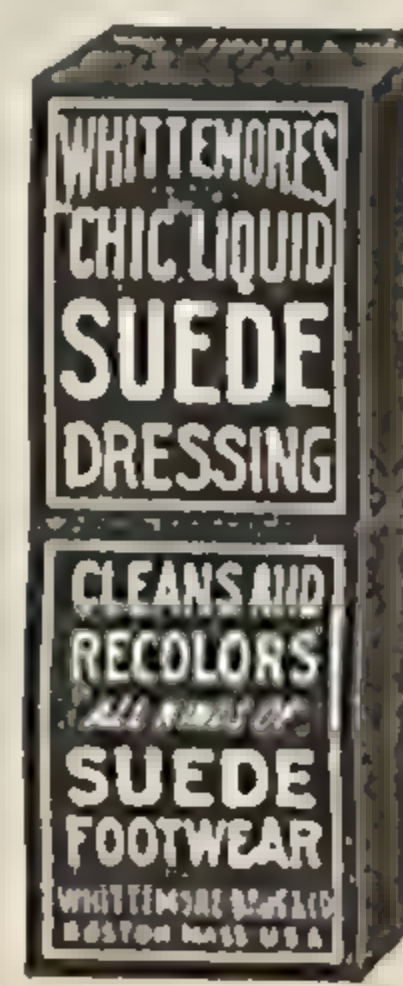
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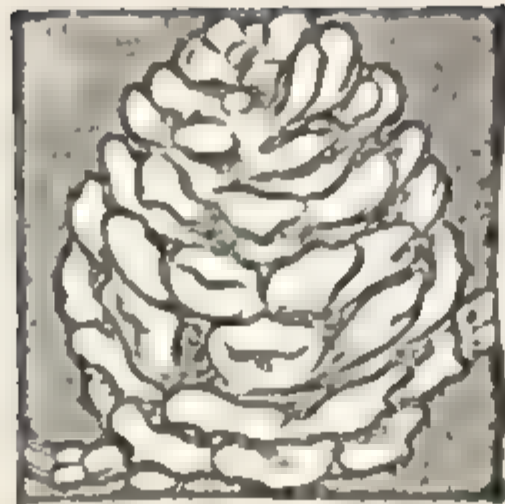
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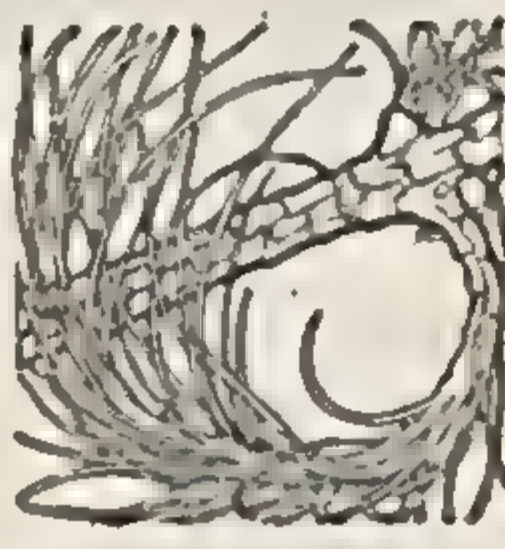


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The WELL-DRESSED MAN

ALTHOUGH, except perhaps in the broadest sense of the word, fashion plays little part in the selection of jewelry for men, the importance of that refined taste and nice discrimination which means good form is greater than in other things of dress, by reason of the fact that the lack of it is apt to be more obvious. Some individuals there are who, by virtue of a certain kind of natural "style" or "air," can wear far more striking patterns and colors in suits and haberdashery than others, but when it comes to jewelry it is exceedingly seldom that vulgar taste or flashy ostentation can by any natural distinction be made to appear other than in its own light. Extreme cuts and fabrics of a more or less conspicuous kind can be "carried" by some men without giving them the effect of being over dressed—indeed frequently such a character of clothes seems to suit them best—but out and out common taste in rings, studs, scarf-pins and watch guards is sure to jump out and hit one, or at the very least to sound a jarring note in the scale of good style.

SIMPLICITY OF DESIGN THE SAFEST RULE

To define in words the precise limit to which one may go without danger of overstepping the border line of refinement is a difficult matter, for all things are relative, and some very largely dependent upon the correlation of circumstances. It goes without saying that it is not value, as judged by the money standard, that indicates good style, because a ring or chain may be of great cost yet absolutely wanting in good taste, while, on the other hand, a pin or ring, may be of little money value yet so excellent in design that its style is beyond criticism. Or again, a ring, chain or pin may be of great value, and still so simple and unostentatious that in spite of its money cost, it does not impress one as over extravagant. Of such kind, for example, is the single pearl scarf-pin, which, though it may be worth \$1,000, is as quietly good form as could possibly be desired, whereas—to give another example—the solitaire diamond for ring, pin or stud, while of equal or greater cost, is almost certain to be bad style. But—to mention one of the circumstances above referred to that should be considered in the matter of taste—when one's general dress is not of a more or less expensive, or at least thoroughly good quality, or kind, lest there be a noticeable difference between it and one's ring or studs or pin, great disproportionate value in the latter is not to be advised. And the same thing may be said of jewelry worn by a young man, or by one known to have little money, for in this case, whether in fact real or not, a very costly jewel, is quite likely to be thought an imitation, and it goes without saying that, except perhaps in one or two cases, men are not permitted either open or disguised imitation.

ALL METALS REAL

The gold of a man's jewelry, if it purports to be such, should be real gold, except that one may perhaps have a "gold filled" watch or chain of simple design; the pearls, amethysts or other stones he wears should be real of their kind, and right down to the metal ornamentation on his stick, if there be any, the metal should be genuine. He cannot, like his sisters, who openly wear imitation hatpins, pearls, etc., don "fake" jewelry without at once branding himself as "cheap," and he should never under any circumstances give the appearance of "flashiness." It might be going a bit too far to state that small imitation pearls for studs or waistcoat buttons should never be used, for there are so many perfect ones, and they are so generally worn, that it would be asking too much of the man who cannot afford the real to forego them entirely, but this is about the only exception that can be made to the general rule.

THE JEWELRY OF EVENING DRESS

Small pearls, while still widely in vogue, are however not the only style of studs correct for evening wear, nor, while thoroughly good form, can they be called the smartest. Little white crystals without metal, except at the back, are among the latest fashions, and one may find some pretty simple designs in pearl and gold-thread effects, and in moonstones and enamels to match waistcoat buttons and cuff

links. The colored jewels, such as amethyst and turquoise, as well as baroque pearls, are also somewhat used—the former sometimes set in small heart-shaped settings of dull gold, or in little square or diamond shapes—but the more simple the design the better, and generally speaking the colored gems are not to be advised.

In spite of the fact that jeweled waistcoat buttons have become so popular that the sets—imitation and otherwise—are sold at all the haberdashery shops and jewelry stores, they remain a broad fashion. On the other hand, that they have lost caste is undeniable, and I am inclined to believe that the crystals, the mother-of-pearl with gold thread, the moonstones or the buttons of the waistcoat material are the smartest from the conservative standpoint. However, the amethysts cut in crystal form, without metal rims are ultra-fashionable, and the mother-of-pearl set with small pearls are not only good in fashion but in style. Though old in idea, it is pretty to have the cuff links match the buttons, and one can almost always find them in sets, or get something so nearly the same in design as to correspond well.

Watch chains or guards—at least visible ones—are not, as a rule, worn with full evening dress, and although the simple black silk ribbon rosette with seal is quite frequently seen, I think it inadvisable. And so the only other articles for evening that can be classed as jewelry, with the exception of rings (to be spoken of later), are the small clips of gold, set with very small pearls, to keep the tie from slipping up on the standing collar. They may now be had at most of the better class shops, and are both good looking and convenient, but they should never be set with colored jewels and should be used only with formal dress. Indeed, with the dinner coat the studs, buttons and jewelry in general should be less elaborate than with the full dress suit.

FOR DAY DRESS IN GENERAL

Because soft front plain or plaited shirts with buttons on them are now so much more generally worn than the stiff, except for formal afternoon dress, one has little use for studs, and undoubtedly those of best style are of plain gold, although there is, of course, no objection to gold set with very small pearls. Watch chains should be of simple gold links, not too heavy or ornate in design, and are worn through the buttonhole most in line with the pockets of the waistcoat from one side to the other—the watch on one end and a knife, match box or some such trinket on the other. Charms, locket, etc.—at least in sight—are no longer worn, and fobs are hardly as good style as chains, although those of leather are well enough for distinct outing dress. Key chains, when worn at all, should also be perfectly plain and simple in design, and should show scarcely at all—merely running from the belt or trouser-band to the pocket of the trousers directly below. Plain gold cuff links, oval in shape, flat on top and sharply cut with monogram, are always good style for day dress, but one may wear the simple semi-precious jewel (enamel or jade) styles to match shirts, or scarf-pins, and for distinct outing dress the designs may be of the sporting character. It is in rings and scarf-pins that one should be most careful of selection, and of the former there are very few that are really suitable for men. Indeed, notwithstanding how handsome a ring may be in itself, it is far better to wear none at all than one of questionable style. Save for the plain or wrought-gold ovals or squares with crest or monogram engraved on them—and they are very common—there is practically nothing but the old snake designs, and the dark seal styles of agate, jade etc., or the dark stones, like sapphires, simply set. Certainly, diamonds, turquoise, opals, etc., should not be worn by men, and there should be nothing delicate or fanciful in the settings.

As has been said, the single pearl, with or without small jewel below it, is the acme of good style in scarf-pins, but there are so many pretty designs ranging in price from \$5 to \$25 that the choice is unlimited. The simple ovals of gold with semi-precious stones to match neckties and shirts are generally good, and there are hundreds of pretty twists of gold with small jewels and hundreds of simple conventional designs. How.

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Gown of black charmeuse, collar of Venice lace. Vest of antique gold lace, veiled with black net. Bound button-holes of self material. Waist finished with black silk cord hanging ends with tassels.

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New York

ENJOY the winter, day and night, the wind and rain and cold DEFY.
To keep complexion clear and white, a little Creme Simon APPLY.

Crème Simon

First—Since 1860

Enjoy { Skating
Coasting
Tramping
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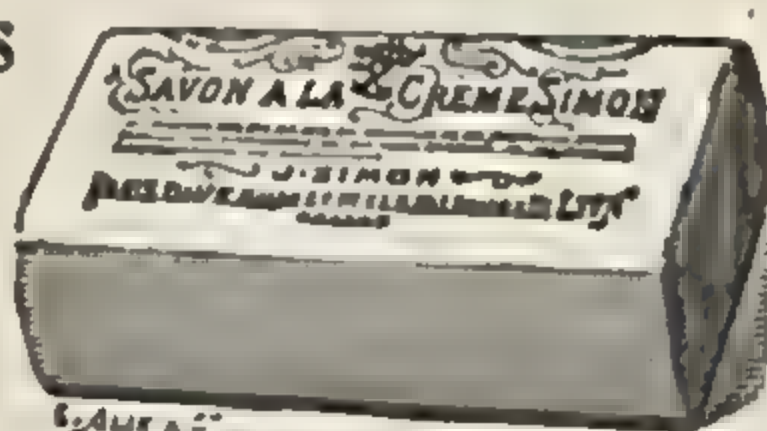
Apply { CREME (Cream)
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Chapped Lips
Coarse Skin
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Send ten cents and your dealer's name for a liberal sample of Creme Simon, Poudre Simon and Savon Simon (worth 25c.) Send today. These three Simon products are on the dressing tab'le of every European woman of beauty and refinement. Why not have them on yours?

J. SIMON & Cie., Offer 405 2 Cliff Street, New York City

S O C I E T Y

CALENDAR OF AUTUMN SPORTS

AVIATION

Nov. 17th-24th.—St. Louis, Mo.; Coliseum Aero Show.
Dec. 1st-12th.—Aero Show of A. C. of Illinois.
Dec. 1st-8th.—First Annual Aeronautic Exhibition; Chicago Coliseum.

AUTOMOBILING

Nov. 24th.—Santa Monica Road Race, under auspices of the Los Angeles, Cal., Automobile Dealers' Association.
Dec. 31st-Jan. 7th.—Automobile Show at Grand Central Palace.
Jan. 7th-21st.—National Automobile Show; Madison Square Garden.

HORSE SHOWS

Nov. 14th-19th.—The National, New York.
Nov. 21st-26th.—Chicago, Ill.

GOLF

Nov. 3rd-Nov. 19th.—November Cup Games, Baltusrol Club.

TENNIS

Feb. 22nd.—Seventh Regiment Tennis Club, New York. Indoor Championship for men.
Feb. 28th.—Palm Beach Tennis Club, Palm Beach, Fla. Florida Championship.
March 7th.—Vedado Tennis Club, Havana. Championship of Cuba.
March 11th.—Seventh Regiment Tennis Club, New York. Indoor Championship for women.

BENCH SHOWS

Nov. 23rd-25th.—Wissahickon Kennel Club; Philadelphia, Pa.
Nov. 30th-Dec. 1st.—French Bulldog Show, of New England; Boston, Mass.
Dec. 2nd-3rd.—Toy Spaniel Club of America. Waldorf-Astoria.
Feb. 22nd.—Westminster Kennel Club; Madison Square Garden, New York.

FOOTBALL

Nov. 19th.—Yale-Harvard game; New Haven, Conn.

DIED

Eckert.—At Elberon, N. J., on Oct. 20th, 1910, General Thomas T. Eckert.
Garden.—In Southport, N. C., on Oct. 22nd, Captain Hugh Garden, late of New York.
Goddard.—On Oct. 24th, in New York, Col. Ely Goddard, aged fifty-two years.
Heap.—Oct. 25th, at Pasadena, Cal., Br.-General David Porter Heap, U. S. A.
Kinnicutt.—On Oct. 26th, 1910, in New York, Eleanor Kissel, wife of Francis P. Kinnicutt, M. D.
Lorillard.—At Paris, France on Oct. 22nd, Louis L. Lorillard, in the sixty-first year of his age.
Price.—On Monday, Oct. 24th, at Troy, N. Y., Elizabeth H. P. Price, widow of Commodore Cicero Price, U. S. N., and mother of the late Lillian, Duchess of Marlborough, widow of Sir William Beresford.
Read.—On Oct. 24th, 1910, at Mount Holly, N. J., Rear Admiral John J. Read, U. S. N., retired.
Schieffelin.—On Oct. 24th, in New York, George R. Schieffelin.
Speir.—At New York, Wednesday, Oct. 26th, Gilbert McMaster Speir.
Tailor.—At New York, Oct. 18th, 1910, Sophia C. Penington, widow of the late Henry Tailor, in the seventy-third year of her age.

ENGAGED

Churchill-Bartholomew. — Miss Carola Lawrence Churchill, niece of Mrs. Clarence Satterlee, 102 East 31st Street, to Mr. George H. Bartholomew.
Gay-Burrage.—Miss Marian Otis Gay, daughter of Mr. Harry H. Gay, of Boston and Cohasset, to Mr. Francis H. Burrage, 314 Commonwealth Avenue, Boston.
Gittings-Barrett.—Miss Gladys Hermione Gittings, daughter of Mr. John Starrett Gittings, of Baltimore, to Mr. Cecil Barrett, of New York.
de Koven-Hudson.—Miss Ethel Le Roy de Koven, daughter of Mr. Reginald de

Koven, of New York, to Mr. H. Kierstede Hudson, of New York.

Johnson-Steelman.—Miss Elizabeth Andrews Johnson, daughter of Mr. James Johnson, of Philadelphia, to Mr. Ethelbert Steelman, of Indiana.

Koen-Beardsley.—Miss Daisy Leonore Koen, daughter of Mr. Oliver Nelson Koen, of 119 West Main Street, Mannington, West Virginia, to Mr. Glover Beardsley, of New York City.

Moir-Mason.—Miss Jean Moir, daughter of Mr. Arthur Duncan Moir, of New York, to Dr. Howard Mason, of Providence, R. I.
Myers-Reed.—Miss Annie Myers, daughter of Mr. Charles E. Myers, of Hempstead, to Mr. Latham Ralston Reed.

Rice-Saltonstall.—Miss Gladys Rice, daughter of Dr. Clarence Rice, to Mr. John L. Saltonstall.

Robeson-Sterling.—Miss Ethel Maxwell Robeson, daughter of Mrs. George Maxwell Robeson, to Mr. William Sterling, of London.

Slocum-Adams.—Miss Gertrude Slocum, daughter of Mr. Henry Warner Slocum, to Mr. William Herbert Adams, both of New York.

Smyth-Rutherford.—Miss Helen Dannel Smyth, daughter of Mr. Sidney Lanier Smyth, to Mr. Alexander H. Rutherford.

Walcott-Drury.—Miss Cornelia Walcott, daughter of Mrs. Roger Walcott, to the Rev. Samuel Smith Drury, of Concord.

Withers-Armour.—Miss Francis Lacy Withers, daughter of Mrs. Henry M. Withers, of Kansas City, Missouri, to Mr. Laurence H. Armour, of Chicago, Illinois.

WEDDINGS

Culbertson-Bagnell.—At the Church of the Holy Communion, St. Louis, on Nov. 9th, Miss Effie A. Bagnell, daughter of Mr. and Mrs. William Bagnell, and Mr. William Stuart Culbertson.

Ewing-Fleitman.—On Nov. 3rd, at the home of the bride, Mr. James G. Blaine Ewing and Miss Clara Fleitman, daughter of Mrs. Ewald Fleitman.

Logan-Goodrich.—On Nov. 1st, at Fullerton Presbyterian Church, Chicago, Mr. Stuart Logan and Miss Gladys Goodrich, daughter of Mr. Horace A. Goodrich.

Morice-Brown.—At the home of the bride's uncle on Nov. 5th, Mr. John Henry Morice to Miss Marie Vernon Brown, daughter of Mr. Vernon H. Brown.

Sloan-de Kay.—On Nov. 1st, at Grace Church, by the Right Rev. Bishop Greer, assisted by Dr. Slattery, rector of the church, Mr. William S. Sloan and Miss Janet de Kay, daughter of Mrs. Sidney de Kay.

Stillman-Pratt.—On Nov. 2nd, Mr. Walter Negley Stillman and Miss Constance Pratt, daughter of Mr. Dallas Bache Pratt.

WEDDINGS TO COME

Blaw-Leavitt.—Miss Florence Kendrick Blaw, daughter of Mr. Morris Blaw, to Mr. George Fischer Leavitt, son of Mr. George O. Leavitt, of East Orange, N. J. Dec. 7th.; St. Matthew's Methodist Episcopal Church, Philadelphia.

Ellis-Houghton.—On Nov. 16th, at St. Bartholomew's Church, Madison Avenue, New York, Mr. R. M. Ellis to Miss Florence Preston Houghton, daughter of Dr. Seymour Houghton.

Gales-Houghton.—On Nov. 16th, at St. Bartholomew's Church, Madison Avenue, Mr. George M. Gales and Miss Helene Seymour Houghton, daughter of Dr. Seymour Houghton.

King-Finlay.—At All Saints Church, Great Neck, L. I., Nov. 16th, Mr. Riter King and Miss Julia E. Finlay, daughter of Mr. Charles E. Finlay.

Sewall-Acosta.—On Nov. 15th, at the home of the bride, Mr. William G. Sewall and Miss Angela di Acosta, daughter of Mrs. Ricardo di Acosta.

Wilder-Wardwell.—Miss Dorothea F. Wardwell and Mr. Throop Wilder; Nov. 23rd, Cooperstown, N. Y.

DANCES

Carle, Mrs. Robert W.—Four dances at the Waldorf-Astoria. The first to begin on Dec. 2nd.

Friday Junior Dances.—Sherry's, Dec. 29th, Feb. 24th and April 21st.

Osborn.—Mrs. William Church Osborn, Park Avenue, 36th Street, will give a dance

(Continued on page 68.)

Underberg

The World's Best

Bitters



Appetizing and Bracing

The one Bitters which braces quickly, permanently, and does good only is "UNDERBERG." Tempts the appetite, gives a relish to every meal, and banishes indigestion. Greatly appreciated by those who travel—and for the Sportsman it is a necessity as well as a luxury. Delicious in sherry and all mixed drinks.

Enjoyable as a Cocktail and better for you

Over 7,000,000 bottles imported to the United States

To make sure of getting the genuine at any hotel, club or restaurant, ask for it by name, "UNDERBERG" Bitters, and look at the label. Sold by the bottle at leading Wine Merchants and Grocers everywhere.

Bottled only by H. Underberg Albrecht, Rheinberg, Germany, since 1846

LUYTIES BROTHERS, Sole Agents
204 WILLIAM STREET, NEW YORK

The Best

Bitter Liqueur

W. & J. SLOANE

Sloane Linoleums

Give the Best Satisfaction

THE increasing use of Linoleums for many purposes where a sanitary, durable and economical floor covering is required, has led us to continue our policy of offering the most diversified selection of these goods in the country.

Sloane Linoleums in every grade are the finest made. They give the best and longest service. They are shown in the latest, most artistic designs of the leading foreign and domestic manufacturers. In consideration of these qualities our prices are low:

PER SQUARE YARD:

Inlaid Linoleums, \$1, 1.25, 1.50, 1.65.

Plain Color Linoleums, 65c, 75c, 85c, \$1.00.

Printed Linoleums, 50c, 65c, 75c, 85c.

Free delivery within 100 miles.

882, BROADWAY, NEW YORK

Mme. Oates

Formerly of 345 Fifth Ave., N. Y., opp "Waldorf-Astoria."

Is prepared to make smart gowns and waists to suit individual style and taste copies from "Paris Models" which we have on view.

The Illustration a "Poiret" Model copied for. . . \$95

Smart street Frocks \$75

Waists for tailor gowns \$25

All correspondence in regard to model published will be answered on receipt of letter and samples sent. No catalogues or sketches. Great facilities and success for making gowns from measure.



Inspection invited.

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50 East 49th Street, near Madison Avenue :: New York

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C. G. Gunther's Sons

Established 1820

Furs



Models for the coming season are now on exhibition, comprising an extensive assortment of all the desirable furs.

391 Fifth Avenue,
New York.

Beads and Spangles

All the latest novelties in dress trimmings now on exhibition. Imported from Paris, and manufactured in our own work rooms.

The Spangled evening Gown is to be very much en vogue this Fall. Our stock of beads and spangles is the most complete in New York City.

Send for Liberal Samples—Free

935 Broadway, New York

RONZONE & CO



A Martin & Martin Model

Black Russia calf common sense walking boot—low heel—good arch—hand made.

PRICE NINE DOLLARS

Most shoe stores strive after extreme effects each season and call them the newest fashions.

Our custom is to make a careful study, at all times, of the ideas of our patrons—the best dressed men and women in America—reconcile these ideas and apply them along practical lines. The results are

Standardized Shoe Fashions

Long experience in custom boot making has proven this to be the only sound method.

Test our shoes—and the intelligent, interested, store service that goes with them. Your money is always in trust with us—it is yours if we do not satisfy you.

You may buy from us as well by post as in person whether it be slippers, riding boots, hunting boots, dress or street boots. Let us send you photographs of the season's models.

By furnishing the usual commercial references you may open a charge account.

MARTIN & MARTIN

BOOTMAKERS FOR MEN AND WOMEN
1 East 35th St., NEW YORK—183 Michigan Av., CHICAGO

Black Russia calf walking boot. Medium narrow toe—flat last—high heel—high arch—hand made.

PRICE NINE DOLLARS



Club Cocktails

Taste right because mixed right—to measure, not by guess.

Simply strain through cracked ice and serve.

Martini (gin base) and Manhattan (whiskey base) are the most popular. At all good dealers.

G. F. HEUBLEIN & BRO.

Hartford New York London



SOCIETY

(Continued from page 66.)

for Miss Aileen Osborn, Dec. 22nd, preceded by a dinner at the home of the debutante's aunt, Miss Grace Dodge, Madison Avenue.

Adams.—Mrs. Edward D. Adams will give a dance for her daughter, Miss Ruth Adams, on Friday, Dec. 23d.

Coe.—Mrs. Henry E. Coe will give a dance at Sherry's on Dec. 27th to introduce her daughter, Miss Rosalie Coe.

Forsythe.—Mrs. George W. Forsythe will give a dance for debutantes at Sherry's on Friday, Dec. 9th.

Hoffstot.—Mrs. Frank N. Hoffstot will give a dance for debutantes at her home, 145 West 58th Street, on Wednesday, Dec. 28th.

Kennedy.—Mrs. Henry Van Rensselaer Kennedy will give a dance at Sherry's on Dec. 16th to introduce her daughter, Miss Marian Van Rensselaer Kennedy.

Cindrella Dances.—Dec. 8th, Jan. 26th, at Sherry's.

Junior Cotillion.—Dec. 6th, Jan. 3rd, Feb. 7th, at Sherry's.

Metropolitan Dances for Younger Set.—Dec. 29th, Feb. 25th and April 22nd.

Saturday Evening Dancing Class.—Dec. 17th, Jan. 7th and 28th, and Feb. 11th and 25th, at Delmonico's.

New Assemblies.—Dec. 9th and 30th, Jan. 20th, Feb. 17th and April 21st, at Delmonico's.

New Amsterdam Club.—Dec. 6th, Jan. 13th, Feb. 8th and 24th, at Delmonico's.

RECEPTIONS

Butler.—Mrs. William Allen Butler will give a reception to introduce her daughter, Miss Lydia Collins Butler, on Dec. 2nd, at 30 E. 72nd Street.

Cunningham.—Mrs. James Cunningham will give a reception on Dec. 3rd at her residence, 124 East 55th Street, to introduce her daughter, Miss Elizabeth T. Cunningham.

Gilbert.—Mrs. Bramhall Gilbert will give a reception for Miss Lilla Brokaw Gilbert on Nov. 29th.

Page-Brown.—Reception on Dec. 10th, at the home of the debutante's grandmother, Mrs. Roger Pryor, 3 West 69th Street, to introduce her granddaughter, Miss Agnes Page-Brown.

ART NOTES

EXHIBITIONS NOW ON

New York. Fine Arts Building. Twenty-first annual of the New York Water-Color Club. Until Nov. 29th.

Katz's. Paintings by American artists. Until Nov. 15th.

Montross's. Pictures of Egypt and the Holy Land, by Jules Guerin. Until Nov. 26th.

National Arts Club. Third annual display of advertising art. Until Nov. 12th.

Chicago. Art Institute. Twenty-third annual of oil paintings and sculpture. Until Nov. 27th.

Hartford, Conn. Wadsworth Athenaeum. First annual of oil paintings and sculpture by the Connecticut Academy of Fine Arts, Nov. 21st to Dec. 4th.

Minneapolis. Society of Fine Arts. Etchings by Cadwallader Washburn and monotypes by Harry Rubins and Carl Kappstein. During November.

Pittsburg. Carnegie Institute. Works by American illustrators, under the auspices of the Art Society of Pittsburg. Until Nov. 19th.

Philadelphia. Pennsylvania Academy of Fine Arts. Eighth annual of the Philadelphia Water-Color Club. Until Dec. 18th.

Pennsylvania Academy of Fine Arts. Ninth annual of the Pennsylvania Society of Miniature Painters. Until Dec. 11th.

San Francisco. Sketch Club. Annual exhibition of works in oil, pastel and water color. Until Nov. 19th.

EXHIBITIONS TO COME

New York. Fine Arts Gallery. Winter exhibition of the National Academy of Design. Dec. 10th to Jan. 8th. Exhibits received on Nov. 21st and 22nd.

National Arts Club. Annual exhibition of the books of the year, including original illustrations, bindings, posters, etc. Nov. 17th to Dec. 1st.

Chicago. Art Institute. Annual of works by artists of Chicago and vicinity. Jan. 31st to Feb. 26th.

Minneapolis. Society of Fine Arts. Works by Minneapolis artists. During December. Paintings of Egyptian scenes by Jules Guerin. During January.

Philadelphia. Pennsylvania Academy of Fine Arts. One hundred and sixth annual of oil paintings and sculpture. Feb. 6th to Mar. 31st.

Washington. Corcoran Gallery of Art. Third biennial exhibition of contemporary American oil paintings. Dec. 13th to Jan. 22nd. Exhibits received until Nov. 24th.

CONCERNING EXHIBITIONS

IT has been announced that during the coming winter the Metropolitan Museum of Art will hold a memorial exhibition of works by Winslow Homer, of whose recent death more extended notice is given below. It may be here mentioned in connection with the Metropolitan that all doubt regarding the genuineness of its collection of antiquities of Cypress, gathered by Gen. de Cesnola, concerning which there has been

some question, has been quieted by the report of Prof. Myers, of Oxford University, and a catalogue containing a history of the exhibits is to be prepared for the exhibition. During the past week or two the Museum has been holding a loan exhibition of rare rugs, including one of the fourteenth century from the Kaiser Friedrich Museum, in Berlin, which is said to be the oldest specimen of rug weaving in existence.

The fifth annual exhibition of "The Books of the Year" is now being held in the galleries of the National Arts Club, New York, and will continue until December 2nd. It contains not only complete printed volumes, but original illustrations, manuscripts, cover designs and posters.

Among the new galleries in New York may be mentioned those of Louis Katz, on West 74th Street, and in them there will be held special exhibitions every two weeks during the season. The first of these, now in progress, is of paintings by American artists, including works by Blakelock, Emil Carlsen, Bruce Crane, Francis Murphy, Robert Minor, Lewis D. Cohen, Wm. Kuth, etc., and this will be followed by an exhibition of work by the Women's Art Club, and by exhibitions of pictures by Charles P. Gueppe, Bruce Crane, A. T. Millar, Arthur Holber, Paul Cornoyer, W. S. Quinlan and Guy C. Wiggins.

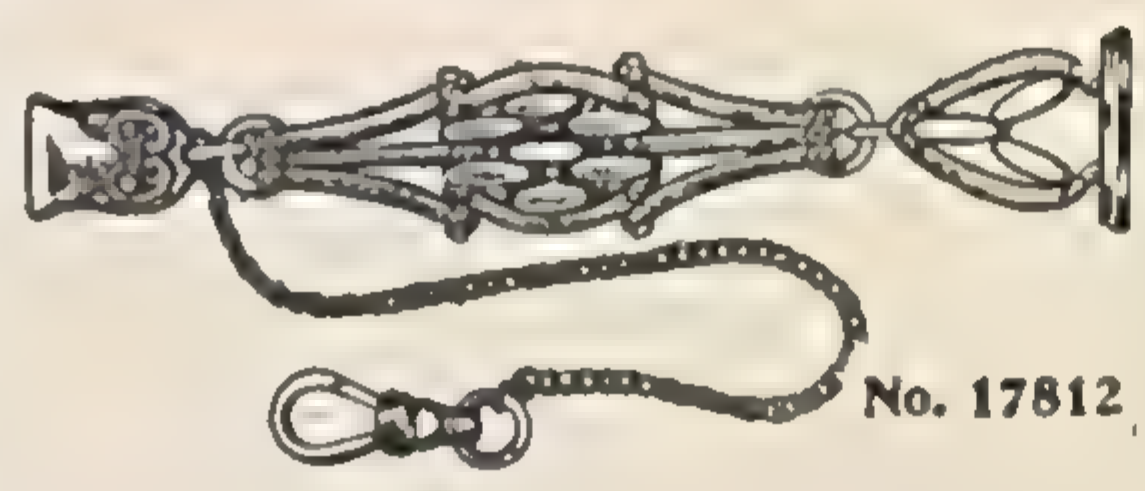
The twenty-third annual exhibition of The Art Institute of Chicago was opened during the latter part of October, and in size and merit equals, if it does not surpass, any that have gone before. Among the landscapes are examples by Elmer Schofield, Willard Metcalf, Alexander Harrison, Edward Redfield, Bruce Crane, Emil Carlsen, Gardner Symons, Ben Foster, Albert Groll, C. H. Davis, Winslow Homer and Horatio Walker, and among the portraits and figures, A Lady in Brown, by Thomas Dewing; Sunlight, by John Alexander; Portrait of Mrs. N. W. Harris, by Lawlin Parker; Apple Blossoms, by Louis Betts; a Madonna, by Gari Melchers; The Departure and eight other canvases, by Henry S. Hubbell; and works by John Sargent, Cecelia Beaux, Sargeant Kendall, Mary Cassatt, Joseph de Camp, Frank Benson and others. W. Sargeant Kendall won the Potter Palmer gold medal, and \$1,000, with a portrait group called Alison, and the N. W. Harris silver medal and \$500 were awarded to Willard Metcalf, for a winter landscape called Icebound. The W. W. Harris bronze medal, and \$300, went to The Departure, by Henry S. Hubbell; the Martin B. Cahn prize of \$100 (Chicago artists only) to Frederick Bartlett, and an honorable mention and \$100 to Wm. C. Wendt for his Silence of the Night.

(Continued on page 70.)

Attractive Suggestions in Inexpensive Jewelry

Inexpensive novelties in gold filled jewelry, if of good design and without imitation jewels, are as effective and in as good taste as solid gold pieces. These novelties are now to be found in a certain reliable make and in a number of attractive designs. Ornaments of this kind will wear for a number of seasons—for as long, in fact, as the fashion of a particular style is in vogue—after that, as the outlay has not been heavy in the first place, one can easily replace it with the next reigning fad of the moment.

Just a word as to the exact meaning of "gold filled." This is an article of solid gold on the outside, but with another less expensive metal inside.

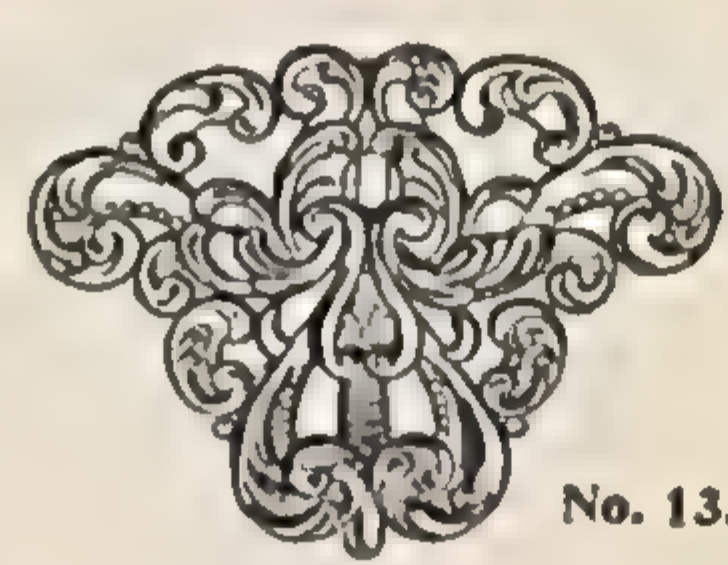


The watch fob is an exceptionally attractive one, of graceful line and odd workmanship. It is flexible, the center ornament being attached by means of pivots. At the bottom is an oblong seal, the base of which is of solid gold for engraving. An auxiliary safety chain has small, strong links. The price of the fob is \$7.00.



No. 15865

A fascinating gold bracelet may be had—a bangle nearly half an inch broad—a style which is most becoming to either a slender or a plump arm. It is made of polished gold, one half of it chased in a pretty conventional pattern—an indefinite design of scroll-like leaves. This bracelet is the kind that opens and shuts with an almost imperceptible clasp and comes in three wrist sizes. The price for this is \$12.00.



No. 13305/2

Another charming piece of Simmons jewelry is a watchpin with a perfect safety clasp. It is of embossed gold—very substantial—and would make an excellent collar pin. Such pins as these are an invaluable adjunct to every woman's toilet. The price for such a pin is only \$2.25.



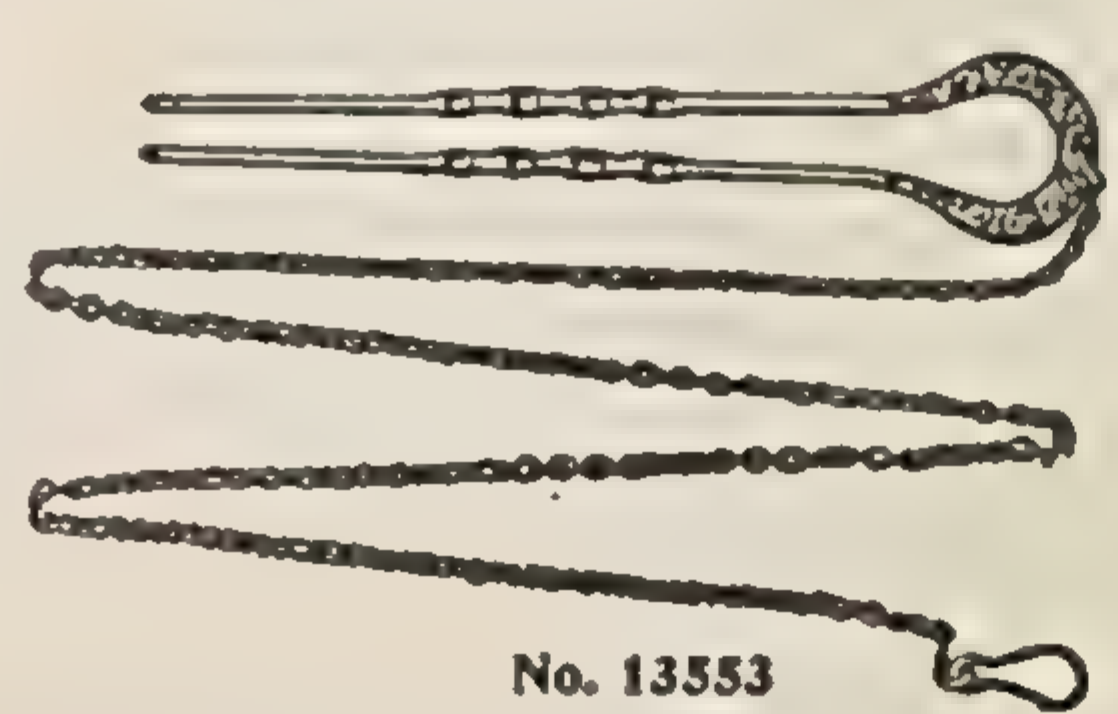
No. 9378-20 in.

The Simmons neck chains are to be duplicated nowhere; first, on account of the durability of the chain itself, and, secondly, on account of the excellent clasp. The model shown, which may be had for \$4.75, is twenty inches long and made in a way which gives it the name of "Roman Rope."



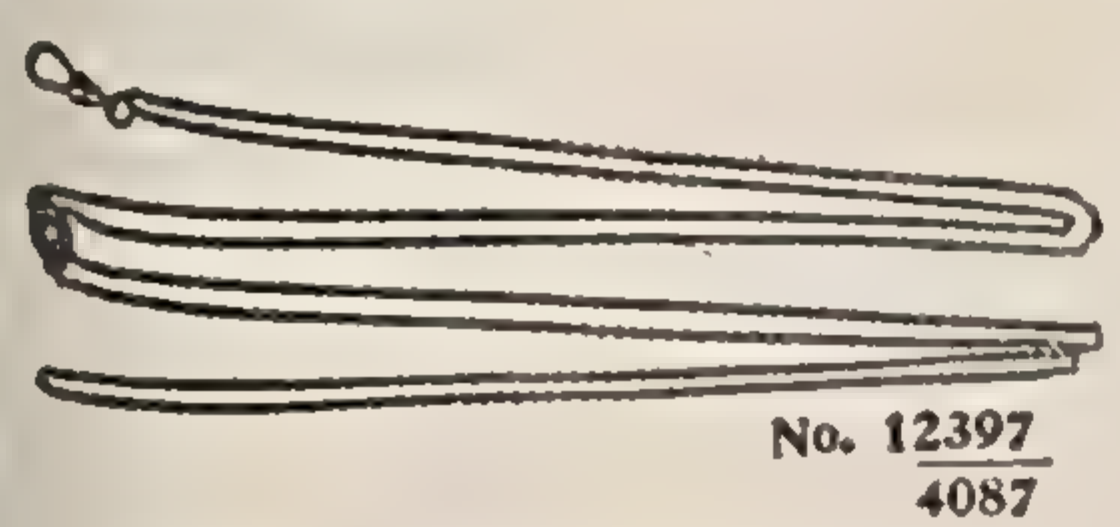
No. 4330

An adorable locket is made of polished gold, daintily engraved on one side in a simple, but effective pattern—the other side being left plain for a monogram. The inside of this locket (which measures 1 1/2 inches in diameter) has a dull gold finish, and affords space for two pictures. Price \$5.50. Such a locket would look charming suspended by a gold chain about 24 inches long.



No. 13553

A most useful article is the slender gold hairpin, the top of which is engraved on both sides—and the prongs shaped so as to prevent its slipping from the hair. The chain is nearly twelve inches long—made of small, fine links. This eyeglass guard has proven itself invaluable to any woman who wears glasses. Price \$1.25.



No. 12397
4087

A dainty gold chain from which to suspend a locket or watch is of fine single links with a solid gold slide, engraved and set with a small pearl; such a chain as this can be bought for \$6.00, and there is nothing in its appearance that could mark it as other than a solid gold chain.



No. 16173

R. F. SIMMONS COMPANY
Attleboro :: :: Mass.



THE LATEST STYLES

in

SIMMONS CHAINS AND FOBES

On this page we show some of the recent innovations developed by our designers.

Notable among these are the new Simmons lorgnette or guide chains made with an unlimited variety of slides, enameled or set with stones. These are the safest, most serviceable and most attractive designs we have yet created. They are rapidly growing in vogue.

Chatelaine pins or brooches and fobs are as popular as ever and we have a number of advanced designs for this year's offering.

All of these styles are shown in our annual booklet which has just been printed. These booklets heretofore have been distributed by our representatives among the retail jewelers, but this year, in addition, we will mail copies of this book to those who are so situated that they can not get a booklet from their jeweler.

This booklet is to be far the most beautiful, the best illustrated booklet we have ever issued. Thousands of women use this book to guide them in the selection of the jewelry best suited for each occasion.

Go to your jeweler today and ask him for a copy of this book. If you cannot obtain it in this way, send us the coupon below, or write us a letter or postal.

R. F. Simmons Company
Attleboro - - Mass.

Coupon
For Free
Simmons
Booklet

Cut this out, sign and mail to R. F. Simmons Company, Attleboro, Mass., for the free booklet of helpful suggestions for selecting chains and fobs.

My Jeweler's Name is.....

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Wedding Cake in Boxes and Wedding Favors

The latest New York ideas in specially-made boxes, beautifully embellished with distinctive monograms and filled with Wedding Cake made from Dean's original recipe, famous for nearly three-quarters of a century. Dean's also have the newest ideas in Special Favors for the members of the bridal party, Ornamented Bride's Cakes with novel gold and silver gifts, Place Cards of exclusive design, Cases for the ices, etc.

Expressage prepaid on all Wedding Orders to any express point within 300 miles of New York City. Prices quoted on request.

Visitors to New York are always welcome

Established
71 Years

Dean's

628 Fifth Ave
New York

Will Make you look
20 year's younger

LA MIRA Hair Coloring

One application of La Mira will instantly restore your gray hair to its original color and bring back your youthful appearance.

La Mira is absolutely unchanging—it will never wash off, rub off, nor fade—lasts as long as the hair lasts.

Ordinary hair "dyes" can be detected a block away, but nobody can ever tell that you have used La Mira Hair Coloring, even on closest examination.

La Mira contains no metallic substance whatever. It tends to promote the health and growth of the hair.

La Mira comes in Black, Brown (light, dark, medium), Auburn (dark or light), Drab (dark or light), Blond. Easily applied. Has no odor. Is not sticky or greasy.

For sale at all toilet goods counters in department and drug stores. Or we will send direct prepaid on receipt or price—\$2.00.

Harriet Hubbard Ayer
Selling Agent for

La Mira Chemical Co.
1 West 34th Street, New York

Having made arrangements in response to numerous requests, you can now have La Mira applied by experts in New York City. Write for full information.

Harriet Hubbard Ayer
1 West 34th Street, New York

We want you to

visit our store; See for yourself what a complete, attractive stock of fine china, glassware, etc., we carry. We are supplying the needs of New York's most critical buyers in this line and we have been doing so for years. You will be as well pleased with our prices as with our goods. We know we can satisfy in every detail if you will give us the opportunity.

Come to us for everything you need in fine china and glassware.

Let us suggest for Holiday buying: Cut or engraved glass—bowls of all kinds, water sets, wine, cocktail, champagne, cordial glasses, etc. China—dinner sets, imported and domestic wares, odd plates, cups and saucers, tea sets, guests' sets, etc. An attractive line of Sheffield plate. Lamps, hammered brass trays, smoking sets, etc.

D.B. Bedell & Co.

22 West 34th Street
New York City

A R T N O T E S

(Continued from page 68.)

At the fifth annual exhibition of paintings by American artists recently held at the City Art Museum, in St. Louis, there were examples by Lillian Gruth, Tryon, Metcalf, Crane, Dewey, Alexander Harrison, F. J. Waugh, Woodbury, Dabo, Sargent, Shannon, Cecelia Beaux, Lydia Emmet, Irving Wiles, C. G. Waldeck, H. G. Cushing, Benson, Paxton, De Camp, Tarbell, Steele, Meakin, Adams and H. D. Murphy.

After a few changes made during the summer, the Corcoran Gallery, at Washington, was opened somewhat earlier than usual, with the features of special interest a loan collection of early American portraits belonging to Dr. George Renling, of Baltimore, some old painting belonging to the Duchess D'Arcos, and the additions to the Wm. T. Evans collection, including Idle Hours, by H. Siddons Mowbray; a figure of a blacksmith, by Carroll Beckwith, and landscapes by Frederick B. Williams and George E. Brown. The gallery's third biennial exhibition of contemporary American art will open on December 13th and continue through January 22nd, and for it Senator Wm. A. Clark has given \$2,000, to go with the Corcoran gold medal; \$1,500, to go with the Corcoran silver medal; \$1,000, to go with the Corcoran bronze medal, and \$500, to be accompanied by an honorable mention. The jury of selection and award is composed of F. D. Millet, Wm. S. Kendall, Ed. W. Redfield, Fred. P. Vinton and Lewis H. Meakin.

From November 21st to December 4th the Connecticut Academy of Fine Arts will hold its first annual exhibition of oils and sculpture in the annex of the Wadsworth Athanaeum, at Hartford. The members of the jury of admission are: Robert B. Brandegee, Charles Noel Flagg, Daniel F. Wentworth, John F. Weir, H. Siddons Mowbray, Thomas Brabazon, George Keller, Ruel C. Tuttle, Henry C. White, Charles Foster and Guy C. Wiggins.

This month's exhibition of the Minneapolis Society of Fine Arts consists of etchings by Cadwallader Washburn and monotypes by Harry Rubins and Carl Kappstein. In December will be held the Minneapolis exhibition; in January, paintings of Egypt by Jules Guerin; in February, oils, water colors and black and whites by American illustrators; in March, an exhibition of the Minneapolis Artists' League, and in April, portraits by H. S. Hubbell and Birge Harrison.

MISCELLANEOUS NOTES

THOUGH occurring on September 19th, mention should be made of the death of Winslow Homer, at Scarborough, Maine, for to him American art lovers owe much. Mr. Homer was born in Boston in 1836 and lived at Cambridge until about 1855, when he went to Buffalo as a lithographer. In 1859 he studied at the National Academy of Design in New York, and became war correspondent for Harper Brothers during the Civil War, which resulted in his pictures called Prisoners From the Front, In Front of the Guardhouse, Rations, The Bright Side, The Last Goose at Yorktown, Home, Sweet Home, etc. Later he exhibited Sunday Morning in Virginia, A Country School Room, Snap the Whip and other works at the Paris Exposition of 1878, and in 1881 he went to live at Scarborough, Maine, where he remained until his death, producing such well-known canvases as The Life Line (1884), Undertow (1887), Eight Bells (1888), The West Wind (1891), Coast in Winter (1892), The Fox Hunt (1893), High Cliff, Coast of Maine (1894), Moonlight, Wood's Island Light (1894), The Maine Coast (1896), The Lookout—All's Well (1896), The Fog Warning, Storm-Beaten, A Summer Night, Cannon Rock, On a Lee Shore, The Gulf Stream, The Gale, The Wreck, etc.

The American Art News, in a recent issue, says as to the ownership of some of his more noted canvases: "Two of the greatest of Homer's oil paintings are owned by the Boston Museum of Fine Arts—The Fog Warning and The Lookout—All's Well. The latter was bought by the museum at the sale of the Thomas B. Clarke collection in 1899 for \$3,200. The list of Homer's

other pictures in the possession of public art museums runs as follows: In the Metropolitan Museum are his Gulf Stream, Searchlight, Harbor Entrance, Santiago de Cuba; Cannon Rock, and Northeast. The Corcoran Gallery of Art owns his Moonlight, Wood's Island Light (catalogued more recently and needlessly as A Light on the Sea). The National Gallery of Art possesses his High Cliff, Coast of Maine, and the Visit from the Mistress. The Pennsylvania Academy of Fine Arts owns his Fox Hunt, formerly known as Winter. At the Layton Art Gallery, Milwaukee, Wis., is his Hark! the Lark. The Carnegie Institute, Pittsburgh, Pa., owns his The Wreck. The Rhode Island School of Design, Providence, R. I., owns On a Lee Shore. The Cincinnati Museum of Fine Arts owns the Haul-in Anchor. This enumeration does not include the water colors, of which the Boston Museum has four, namely, the Leaping Trout, Ouananiche Fishing, Indian Camp and Trout Fishing.

At the sale of the Thomas B. Clarke collection, in 1899, sixteen of Homer's oil paintings were sold for a total of \$30,330, and fifteen of his water colors for a total of \$2,965, making a grand total for thirty-one works of \$33,295. Eight Bells fetched the then note-worthy price of \$4,700; it was bought by Mr. Herman Schaus, who subsequently sold it to Mr. Stotesbury, of Philadelphia. The Maine Coast is in the collection of Mr. C. J. Blair, of Chicago. Undertow is owned by Mr. Edward D. Adams, of New York. The Flight of Wild Geese is in the collection of Mrs. Roland C. Lincoln, of Boston. Early Evening belongs to Mr. Charles L. Freer, of Detroit. The Gale (sometimes catalogued as The Great Gale) belongs to Mrs. B. Ogden Chisholm. Sunset, Saco Bay the Coming Storm is owned by the Lotus Club, New York. Mr. Blair is the owner of The Two Guides. Mrs. Bancel La Farge is the owner of Huntsman and Dog. Louis Ettlinger owns The Hound and the Hunter. Burton Mansfield owns The Fisher Girl. Charles W. Gould owns the Banks Fishermen. The West Wind is in the collection of Samuel Untermyer. The Life Line was in the Clarke collection, and was bought by G. W. Elkins for \$4,500. Alexander Harrison, the artist, is the owner of The Campfire. Weather-Beaten (sometimes catalogued as Storm-Beaten) is in the possession of Emerson McMillen. There are several of Homer's works in the John G. Johnson collection, Philadelphia, which is to come into the public custody eventually."

WOMEN'S CLUBS CONVENTION AT ITHACA

THE New York State Federation of Women's Clubs will hold its annual convention at Ithaca, beginning November 14th. The Federation has a membership of one hundred thousand women, with active and efficient committees on the labor conditions of women and children, on philanthropy, education, pure food, and other subjects of vital interest. A foreign scholarship for women, identical in scope with the Rhodes' scholarship for men, is given by the Federation, thanks to the generosity of Mrs. Russell Sage. The first award was made this year to a student of Columbia University.

The largest federated club has a membership of 12,000, the smallest 10,000. The club supporting the Free Industrial School for Crippled Children in New York City has 410 members. The Emma Willard Association, Mrs. Russell Sage, president, has 750 members.

Mrs. Jacob Gould Schueman will entertain the visiting clubwomen at a reception on Thursday afternoon, November 17th. The Household Economic Department of the College of Agriculture will give a luncheon on Wednesday, the 16th, for the officers, directors, delegates and alternates. A luncheon will be given at the same hour at Sage College for the other visiting clubwomen.

It is hoped that many of the federated women may visit the George Junior Republic, an admirable institution, which is about twelve miles from Ithaca.

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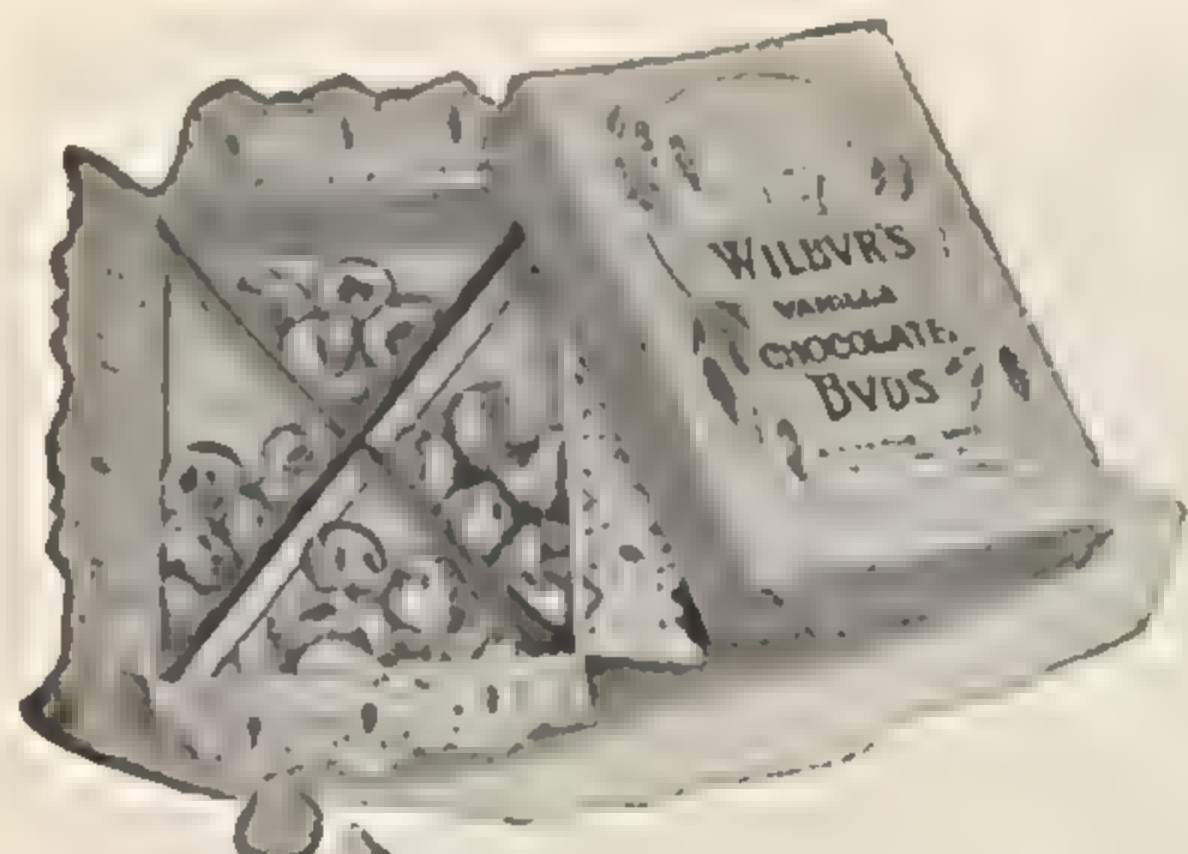
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FASHION DESCRIPTIONS

PAGE 18

LEFT FIGURE.—Stunning evening gown in marine blue liberty satin. The draped waist is in surplice style and folds cross just below the waist line over the apron-like front of chiffon which the satin skirt, parting on either side, discloses. The raised waist-line is featured and a narrow pointed train. An inset piece of chiffon heavily embroidered in tones of blue and gold, and jeweled in sapphires and topazes, fills in the surplice opening of the waist, and a corresponding ornamentation is featured for the border of the chiffon front of the skirt.

MIDDLE FIGURE.—The charming effect of the chiffon overdress featured on simple and novel lines is shown in this gown of pale amber color. The plain, straight skirt is of satin charmeuse, and the waist is trimmed with chiffon brocaded in golden-brown velvet. The deep yoke of fine Irish lace is in round-neck style. The chiffon overdress, with sleeves cut in one with the waist, is open the length of the front. The upper part is caught up on either side just above the waist line in draped effect. The border on the bottom is of the brown velvet brocaded on pale amber chiffon with large motifs of gold thread and bead embroidery. Skunk finishes the skirt and sleeves of the overdress.

RIGHT FIGURE.—Very effective gown of black liberty satin with an artistic overdress of black chiffon embroidered in gold. The upper part of the waist and sleeves are of white chiffon similarly embroidered. Folds of black satin are draped across the bodice from one shoulder, and from the other shoulder a drapery of black chiffon hangs straight down across the front, completing the skirt drapery and giving a smart effect of slashed lines. A single rose of deep red thrust in the bodice gives a striking touch of color. Patterns of these models, price \$4.

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This charming gown in gray is worked out in an effective combination of broche chiffon and crêpe de chine. The upper part of the waist and the sleeves, which are cut in one, are of pale gray chiffon. The lower part of the waist and upper section of the skirt are of gray crêpe de chine. A deep circular flounce of velvet of a darker shade finishes the skirt. The top of the waist has a scalloped embroidered edge outlined by a narrow band of gray velvet. The neck is finished with tiny rows of filmy white tulle. The tab piece in the front is of crêpe de chine and has four jeweled buttons of sapphires and rhinestones. The crêpe de chine upper part of the skirt is handsomely embroidered in chrysanthemum design. Pattern cut to order, price \$4.

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LEFT AND RIGHT FIGURES.—Tea gown of Nile green crêpe météore and chiffon which Miss Irving wears in the third act. Trimming of embroidered bands worked in silver bugles. Yoke and sleeves of white lace over pink chiffon. With this is worn a double string of pearls with a pear-shaped emerald drop.

MIDDLE FIGURE.—Gown of cachemire-blue crêpe météore worn in the fourth act, hand embroidered in self-tone and deeper blue. Yoke, collar and cuffs of finely tucked point d'esprit in cream tone. A pearl and diamond plaque is suspended from a string of pearls. Georgette hat of black velvet with black and white plumes.

SEATED FIGURE.—Gown of ivory charmeuse with a band of cloth of gold at the bottom, worn in the first act. Over this is a deep band of cream lace—under half of which is black net. The bodice is entirely of cream lace with a touch of black.

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LEFT FIGURE.—Black velvet suit designed by Doucet, trimmed with ermine. Bands of ermine cross in front, forming a vest. The skirt opens on one side, caught by heavy black braided cord, and disclosing handsome Venetian lace over black velvet. In back the skirt is slightly draped to fall over the ermine edge halfway down the skirt. A very wide ermine stole and muff, and a black velvet hat with one single white feather make this a most beautiful reception costume. Pattern cut to measure: Skirt, \$2.50; coat, \$2; or entire suit, \$4.

MIDDLE FIGURE.—Paquin's most popular

one-piece dress, of black satin cloth. Two narrow bands of black velvet trim the bodice in front, and black velvet forms the cuffs and deep sailor collar on back. Wide and narrow bands of soutache and very wide silk braid form the deep yoke of the skirt, as also the double cuff effect. One deep lapel of Brouges lace falls gracefully to one side, finished with an ornament and three loops of purple satin ribbon. Three black velvet buttons indicate the opening of the skirt on the side. White net collar and yoke. Hat of white beaver with black velvet shirred around it. Price of pattern \$4.

RIGHT FIGURE.—Callot model with white Flanders lace tunic edged with a wide band of chinchilla and hung over black velvet. The tunic is slit on both sides, disclosing the velvet skirt, and the edges are trimmed with white crocheted buttons. Black satin belt and chinchilla cuffs. Toque of black velvet with wing effect on either side, also of the velvet. Price of pattern, \$4.

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LEFT FIGURE.—Effective street suit of navy blue velvet. The jacket is a short-sleeved model having a wide double box plait in front. The shawl collar and revers are of white moiré. Black soutache braid is used on the deep band which finishes the bottom of the sides and back of the coat. The skirt has a double box plaited front which hangs free. The rest of the skirt, side and back, is caught in by a wide band trimmed in black soutache braid to correspond with the band on the coat.

MIDDLE FIGURE.—Smart street model in taupe broadcloth made on simple lines. The jacket has closely fitting sleeves set in without fullness, and the wide front opening displays a vest effect, the upper part of cream chiffon, which may be embroidered, and the lower part of seal brown velvet. The skirt has a fitted circular top in tunic style. Soft kid belt with a covered buckle is worn. A brown pointed fox fur muff completes the costume effect.

RIGHT FIGURE.—This suit of tobacco-brown broadcloth is cut on very smart lines and features the effective use of tailored stitching. The back and front show side pieces overlapping the centre back in novel effect. A covered buckle draws the jacket in at the waist line. The skirt has a very deep flounce closing in an irregular line at the side back. With this costume is worn a wide, flat hat with a velvet rolling rim, and is trimmed at one side with a large cream lace rosette. Patterns cut to measure: Skirt, \$2.50; coat, \$2; or entire suit, \$4.

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LEFT FIGURE.—Stunning double-breasted coat of oyster-gray broadcloth, made with extended shoulders into which the sleeves are set without fullness. The high military collar and cuff trimming and the deep revers which crosses the front from the right side to the waist line, are of black lynx fur. A wide band of broadcloth, embroidered handsomely in a darker shade of gray, encircles the waist in girdle effect. Three diamond-shaped buttons of the embroidered broadcloth ornament the side closing below the waist line. Price of pattern \$3.

MIDDLE FIGURE.—Lovely gown of old French blue, made of a plain satin charmeuse princess foundation with a one-piece chiffon tunic gathered in at the waist. Rich embroidery of dark red, old gold and deep blue forms a deep trimming band on the bottom of the tunic and the lower part of the waist and also a finish for the round neck. Band trimming of skunk fur edges the sleeves and bottom of the tunic. Price of pattern \$4.

RIGHT FIGURE.—Smart little frock of olive-green velvet. The waist and sleeves are cut in one and the skirt opens on the left side, having a front gore which continues into a flounce around the bottom. The back has a box plait. The neck is trimmed with a bias band of broadcloth, finishing at one side in an irregular design. Stunning embroidery is worked around the top of the waist and also in a patch on skirt and sleeves. The surplice effect waist closing is outlined with black fox fur, which continues on down the side front closing. The belt is of a narrow band of broadcloth fastened at the side with a handsome jeweled button. Price of pattern \$4.



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The VOGUE READERS' CORRESPONDENCE SERVICE

TO TRAVELER

I EXPECT to go abroad in December, and as this is my first venture, I am at loss to know just what clothing to take with me. I can afford a fairly good wardrobe. I go to Paris, Berlin and London, and after that to Moscow. I shall be away for about five months.

The information I ask is for a girl eighteen years old, and for myself, her senior by several years. I am short, and for this reason I do not as a rule wear long evening dresses. They have a tendency to make me appear, as one of my friends expresses it, "like a little girl playing lady."

No doubt in Paris all evening dresses are made long. Would a short dress be permissible?

Kindly advise me as to what I should take.

Ans.—Since you expect to be traveling for five months you will need a fairly large wardrobe, and will need between you an innovation wardrobe trunk—always a good investment—two steamer trunks, two traveling bags and a shawl strap. Much luggage is very expensive when traveling in Europe, and with this outfit you can leave the large trunk or send it ahead to meet you, when you make short trips.

We would advise each of you to get a coat and skirt of cheviot or a worsted material for a traveling suit, as the rough finished materials are to be much worn this season, and are certainly more durable for constant use than the smooth surface ones.

Have several waists made to match this, in the same tone as the suit, and also half a dozen simple white shirtwaists. Another more elaborate tailored gown of velvet will be necessary, and then you should have one or two smart gowns for afternoon occasions. Crêpe de chine and chiffon cloth and marquisette, we would suggest.

You will need at least three hats, one for traveling, the other to wear in the afternoon, and one evening hat. Two evening gowns apiece should be sufficient, and one of these for you should be full evening dress, but not for the eighteen-year-old girl, of course, as nothing lower than small square or V would be in good taste for such a young girl. Her skirts will be ankle length—but your evening gowns should be made long. Trains are not absolutely necessary.

You should each have two pairs of walking boots, one tan and one black, and two pairs of other shoes for smarter occasions. You will, of course, need the usual amount of underclothing, gloves, et cetera, also a heavy ulster of dark cheviot to wear on the boat or when traveling in colder countries.

Hollander, 46th Street and Fifth Avenue, New York, has smart and exclusive coats for this purpose.

To embark and disembark you should wear a tailored suit, a small hat with a face veil, dark gloves and good looking boots. The clothes which you will wear on shipboard will be packed in your steamer trunk. This should contain sufficient underclothes for one week, bath robe and slippers, one pair of shoes, one pair of ties or pumps, one pair heavy gloves, one afternoon dress, one extra skirt with a few blouses, a hat for steamer wear, an automobile veil, one or two simple high-neck gowns to wear for dinners, one ulster, and do not forget your steamer rug, small pillow and shawl strap.

Gray suede shoes are smart only when worn with a gray costume—gray kid shoes are never good style. We consider black or tan boots the only kind that are absolutely good taste.

As you are going to spend some time in large cities, it is better to supplement your wardrobe in Europe if you find it necessary, rather than take too much luggage, which is inconvenient and expensive. If you go to Russia be sure to get a passport, as when traveling in that country one must be well identified to avoid annoyances. It is better to do this before you leave America.

TO C. H.

WILL Vogue please give a formula for cold cream to make at home—one that contains no animal fats?

Ans.—There are several formulas for making cold cream containing no animal fat, of which the following is one:

In making all cold creams the manner of manipulation is the same. The fats and oils are put in a bain-marie—a double boiler—and warmed by gentle heat till they can be smoothly mingled or "creamed." Wanting a bain-marie, an earthen bowl placed in a basin of boiling water answers every purpose. The difficult part, requiring most patience and skill, is uniting the other substances, perfumed waters, aromatic or astringent tinctures, etc., with the fatty base. The perfumed water is poured in very slowly in a fine stream, or even drop by drop, while the mixture is steadily stirred or beaten with a silver spoon or fork. All tinctures or extracts are added last of all, in the same way. Some people use an eggbeater with perfect success.

The following formula is the simplest in a very large collection, and it has been handed down for generations from mother to daughter, through all the branches of aunts and cousins, in a family of Kentucky beauties. It is really the rose-cream of the pharmacy:

Kentucky Cold Cream.

Rose-water 4 ounces
Almond oil 4 ounces
Spermaceti 1 ounce
White wax 1 ounce

Orange-flower, lilac, violet, or elder-flower water can be substituted for the rose-water at pleasure; and the addition of one drachm of tincture of benzoin or a half-drachm of salicylic acid will insure the cream from becoming rancid. It should always be put in small, open-mouthed jars, that can be tightly closed to exclude the air.

TO M. W.

ARE diamonds permissible as mourning jewelry? I have handsome cut jet and pearl antique pins and earring sets. This would not be good form for deep mourning. Am I right?

Ans.—Diamonds set in platinum are permissible except when in very deep mourning, but of course very elaborate diamond jewelry should not be worn, as it would not be appropriate to mourning dress.

Pearls set with black enamel or jet are perfectly good style in mourning unless the jet is very bright, and then it should not be worn until you lighten your mourning a little, although in the matter of ornaments there is much diversity of opinion, many women wearing pearls, diamonds and bright jet even in deep mourning. But we think it better style to be conservative and confine your ornaments to a string of pearls, enamel and pearl or dull jet in deep mourning, after which a little more latitude is allowable.

TO H. S.

ANS.—We would advise for stormy weather a long, loose ulster of waterproof cheviot or serge. A coat of this kind always looks smart and can be worn in the rain when motoring, etc.

If, however, you insist upon having a real raincoat, we would suggest a garment as much like a man's raincoat as possible. Jones, 232 Fifth Avenue, makes a ladies' raincoat of tan covert cloth, guaranteed absolutely waterproof, cut on mannish lines and having a raglan sleeve. This can easily be worn over a tailor-made suit, as it is made very loose and full.

Of course, any kind of a coat that is absolutely waterproof is of necessity almost airproof and in consequence warm. The lighter the weight of the material, the more comfortable it is to wear.

TO G. H.

ANS.—We consider that Carlier is one of the finest milliners in Paris. There are, of course, a great many other good ones, such as Reboux, Marie-Louise, Lewis.

STREET

THIS department is the outgrowth of the Answers to Correspondents column—a feature of Vogue which has been helpful to a great number of its readers, and which now invites you to take advantage of its enlarged equipment. On questions of dress, etiquette, social convention, schools, smart equipments, entertaining and purchasing, Vogue stands ready to fill the rôle of an authoritative, friendly, cultivated adviser, always at your service.

DO you realize how much time and fatigue you can save when there arises some question of dress, of etiquette, or of where to buy this or that, if you will simply make use of Vogue's Correspondence Service instead of spending hours, and perhaps days, in finding out for yourself? Vogue believes that this Service is going to be of vast help to its readers and that it is going to do much toward making the magazine what it aims to be—invaluable as an adviser and friend.

UP to a certain point questions will be answered without charge. Some letters which the bureau receives, however, often call for several days of careful research, and for these a nominal sum will be asked. Here are the rules:

1 Addresses of where to purchase any article will be sent by mail without charge and as promptly as possible, provided that a stamped and addressed envelope accompanies the request.

2 Answers to questions of limited length which do not call for an immediate reply will be published in Vogue, at its convenience and without charge.

3 Ten-day questions. Answers sent by mail within ten days from receipt. Fee 25 cents for each question.

4 Confidential questions. Answers sent by mail within six days from receipt. These answers will not be published without permission. Fee \$2.

A The right to decline to answer is in all cases reserved to Vogue.

B The writer's full name and address must accompany all questions asked.

C A stamped and addressed envelope must accompany all questions to be answered by mail.

D Correspondents will please write on one side of their letter paper only.

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Talks on Beauty

By Mme. Marie

I. What are Wrinkles?

Wrinkles are simply the result of relaxed muscles. As the skin is elastic, it stretches with them—but if we build up the muscles, the wrinkles will vanish.

The reader is warned not to believe that any facial lotions or creams whatever can penetrate the skin and nourish relaxed muscles. My own method is to stimulate the muscles through a healthy circulation of blood, thus building up the affected parts by natural means.

Peeling the face is quite useless for this purpose, and so is filling. The test of experience proves that my method is the only way to remove wrinkles permanently, and at the same time to leave the skin transparent and beautiful.

Letters from Physicians

Dear Madame Marie—

I shall be pleased to grant a personal interview or answer any letters in regard to your ability in the removal of wrinkles, smallpox pittings, etc. All inquiries will be cheerfully responded to, which I am pleased to say will be decidedly favorable.

J. W. G., M. D., New York City.

My Dear Madame Marie—

I will very cheerfully give you my endorsement. An opportunity for inspection and observation of Madame Marie's work has recently been afforded me. I am frank to say it is very commendable and safe. Her results are excellent.

Dr. F. P., Phila., Pa.

Dear Madame Marie—

It gives me great pleasure to recommend your work most heartily, and you have my permission to use my name as one fully acquainted with your marvelous success in removing pittings and wrinkles, and therefore one qualified to pass truthful judgment.

You are one of the few among all doing cosmetic work whose word would inspire my confidence. What you promise, I know you will do, and I shall endorse you to all who seek my judgment.

J. R. M., M. D., Ft. Worth, Tex.

Madame Marie's method is absolutely safe. Her results are excellent, especially in cases of scars, acne and smallpox pittings. I have had a number of her cases under observation, and find that she does her work most satisfactorily.

H. N., M. D., New York City.

All these Physicians can be interviewed or corresponded with

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Sole Manufacturers and Proprietors

MAN'S CENTURIES OLD ATTEMPT AT IMPROVING ART

(Continued from page 27.)

to flatter some august, but unbeautiful, deformed or diseased personage who may be in power, so that canons of beauty, such as those of the Greek, based on nature at her perfection, have been knowingly or unwittingly thrown jauntily to the winds.

In this wise came into vogue such apparent physical but really sartorial eccentricities as the "fausse grosse" of fashionable Gothic ladies (an effect produced by an artificial abdomen, just the reverse of the "bustle" of recent memory), and also the more or less similar "bosse" that gentlemen in the fourteenth century wore in front of the waistline, like Polichinelle's, made by a thickly padded surcot, and to fit which the armour was made in the shape familiar to all.

THE FADELESS BLUSH.

When it comes to the question of color and the use of rouge, dyes and powders, just as universal has always been the attempt to achieve the physical idea by their aid. In ancient times many of the cosmetics were vegetable products, and, in addition to their beautifying intention, they were often adopted for reasons of health or climate, and were not injurious. The Kabyles, for instance, is a race of great physical beauty in the interior of Africa today (a remnant, it is said, of the ancient Numidians). Their Roman traditions are still revealed by parts of their costume. These women dye their hair black with a mixture of acorn juice, olive oil and mineral products, and use khol on their eyebrows and eyelashes, to lengthen and thicken the latter, the intention being thus to shield them from the glare of the hot sun. The khol is supposed, as well, to preserve the eyes from weakness. Their rouge is a paste made of powdered gomme laque mixed with an astringent. These are all probably of civilized Roman tradition, quite different from the cruder and more ignorant attempts at "fard" among the women of barbaric Gaul, who powdered their hair with sifted wood ashes, reddened their cheeks with vermillion, and whitened their necks and arms with chalk dissolved in vinegar.

AN OPPOSITE FASHION

In the times of Henry III black velvet was used largely for court costumes for both men and women, and this encouraged a pallor that was intensified, on the part of both sexes, by a cosmetic of white lead. During the reign of Louis XIV and XV, the brightest of vermillion and rouge d'Espagne was used on ladies' cheeks, which, by contrast, made the rest of the face and throat look quite yellow, the whole, of course, sprinkled with black patches, in the effort, unconscious and only partly successful, no doubt, to bring back a certain whiteness destroyed by the vermillion.

In early mediæval times red hair signified witchcraft and bedevilment generally, and anyone unfortunate enough to be born with such was promptly dyed blonde or black; while, on the other hand, Venetian ladies and some Oriental peoples used on their hair the vegetable dye, henné, to obtain that glorious shade of red that most painters have loved. Under Henri III and Henri IV gentlemen did not appear at court unless with their hair of the proper shade of black and their short pointed beards dyed red; their faces were painted, earrings and lace ruffles adding to their effeminate appearance. Since Francis I cut his head on the hunt, the courtiers had their hair cropped, as well as dyed black, and the fashion remained until the young Louis XIII came to the throne with long curling natural blonde locks, when immediately the wigmaker became a most important personage.

THE MODE OF LOUIS XIII

The chapter on wigs is one of interest. It was not always vanity that prompted their use, for in ancient Egyptian times the head was shaven for cleanliness and coolness in an over-hot and insect-ravaged country. Fine ladies and Egyptian gentlemen, kings and high priests, wore wigs of fine natural crimped or braided hair, or else ornamental headdresses of exquisite fabrics and gold and jewels, which entirely con-

cealed the shaven head, and gave it the curious elongated shape made familiar to us by Egyptian sculpture. The Egyptian populace wore wigs of wool or of felt, not only as an ornament, but as a protection against the hot sun, day laborers wearing thus only headdress and ceinture.

OUR YOUNGER DAYS.

Perruques of wool or wire for cheapness were not unknown among the colonists in our own country, when fortunes did not allow an expensive, natural-hair coiffure.

Certain touches of effeminacy in masculine costume may be discovered in many, indeed most, periods, if effeminate it is to thus attempt to deceive the eye, or adorn the costume, or encourage physical comeliness. The Singalese men and women dress much alike, for instance, with their white linen cloth draped about the limbs to the ankle, like a tight skirt, their short dark jackets and vests, their hair in a long braid that is wound on top of the head in a pug, the men, not the women, adding a high standing comb. Hardly less effeminate, from this point of view, are the New York man's padded shoulders, high heels, broad shoe ribbons, shaven and massaged and pomaded face, and exquisitely manicured nails!

OH, HATEFUL AGE!

Mankind's attempts throughout the civilized ages at thwarting or attempting to thwart advancing age give us another curious and interesting chapter for investigation. Among the savages, as among animals, old age is accepted as inevitable, sometimes even despised. The aged are sometimes hounded to death, sometimes respected and revered, sometimes simply ignored. Among the hyper-civilized, advancing age is often fought by its victim with a blind, egotistical rage, and the old beau and the superannuated coquette are pathetic and grotesque types known to the caricaturist of all times. It is pleasant to notice, however, that where beauty is really loved and understood for its own sake, and where refinement and wit are keenly cultivated, then old age becomes an honorable and a charming estate. We know that in the eighteenth century in France ladies stopped using paint and patches before youth fled, contrary to our custom of beginning them when age begins to line the visage. At forty the Frenchwoman gracefully donned lace caps and mantillas, posed as being a grandmother, and held intellectual sway over her much-frequented salons, and, be it added, over the heart of her devoted swain.

Much these same conditions prevailed in ancient Greece, and Grecian grande dame, at the first sign of lines on the brow, at the height of her intellectual attainments, fastened the jeweled linen nimbus about the forehead, with another band under the chin to round it into its once perfect line.

JUST THE SAME ABROAD

Whatever may be said of the use of cosmetics among the New York women, it can hardly equal or surpass that among fashionable women of London, Paris, Vienna, or even among the secluded and often highly educated occupants of the women's quarters in the homes of the high class Turk, Persian, or Chinese. In those countries, where tradition has brought down to the present time a love and knowledge of all things artistic, the cosmetic box is an integral part of the lady's toilette. Only vulgarity, ignorance, and unskillful handling condemns the cosmetic among these people, or among many in our own country. We will not say that woman is made to please, or that man has forced her to please, for the masculine does not seem to utterly fail in this characteristic either. When the Puritan husband protests at red-dened lips, however, when he attempts to cry "Halt!" to the beautifying process just at the moment when clothes and jewelry have been donned, and before harefoots and pencil are touched, then is inconsistency rampant. Let us retire from the world altogether and don nun's robe and veil, or let us consistently and with knowledge and skill pursue this part natural, part artificial being, called a charming woman.

Mrs. CANDOUR.

Elizabeth Arden

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NEW YORK

CONCERNING ANIMALS

BOTH Mrs. A. L. Barber and Mrs. Henderson, the wife of Senator Henderson, of Washington, D. C., gave large and fashionable receptions to the delegates from all over the world who attended the first International Humane Conference ever held in this country. Such social amenities offer a most agreeable variation to programmes loaded down with fault-finding and suggestion in behalf of the betterment of children and animals.

The 1911 meeting of the American Humane Association is to be held in San Francisco, and the following year in London. If this latter place is retained for the convention the attendance there will include a number of titled men and women as considerable numbers of the London smart set are deeply interested in the anti-cruelty movement, a fact which is taken advantage of by women of means who have not yet arrived, but who have social aspirations, and who attempt social climbing through taking membership in cat and dog clubs or S. P. C. As. of one kind and another.

CAPABLE MANAGEMENT

In this country Mrs. James Speyer and the ladies associated with her are representative women of fashion who interest themselves in animals in very practical fashion. The new society which these women had incorporated in the spring was an offshoot of the Women's Auxiliary of the A. S. P. C. A. of New York. While occupying this relation to the older society the most important work accomplished was establishing the Work Horse Parade as an institution and carrying it on for successive seasons in a thoroughly efficient manner; the opening of drug store telephone opportunities for emergency calls in behalf of animals; the introduction of systematic humane instruction in settlements and other organizations of poor people, also the maintaining of a free clinic for small animals. It is expected that the work of Mrs. Speyer and her associates will be greatly extended now that they have a separate society, and their progress will be watched with interest, as any organization which is controlled by them will undoubtedly display the energy and efficiency which have been so marked in the new lines of remedial work they have already inaugurated.

A DOG HERO

The dog, that most fashionable of pets, has a new credit mark to the long list that already sets him apart from other animals as saviors of the higher race. The circumstances were as follows: A California man, eighty-two years old, went bear hunting this autumn, and in a short time his clever dog treed a large bear and her two cubs. Following the dog, the hunter undertook to despatch all the bears, but he missed the mother, who fell to the ground and started after the man before he could reload his old-fashioned rifle. His danger, which was great, was perceived by his dog, who pounced upon the infuriated animal and worried it until the master secured an ax and killed it—an effectual if most unsportsmanlike method. The honors of the occasion rested with the dog, which most assuredly not only showed an intelligent appreciation of the perilous situation in which his master was placed, but who also showed a resourcefulness that would have been creditable in a military commander, his clever flank movement being most effective.

In the regular course of public school evening lectures is a series on zoophily by a New York City College professor, who is continually challenging the audiences to decide whether it is instinct, or intelligence akin to the human variety, that enables the lower orders of creation to build truly wonderful homes and provide the means of protecting and caring for their young, as well as engage in various industries. At the present writing it appears likely that Professor Garner, the discoverer of Susie, the monkey, will be able to throw considerable light upon this moot question.

TENT DOG SHOWS

The tent show of the Central New York Kennel Association held at Rome, N. Y., this summer, if the weather permit it, can be commended as an ideal type of exhibition. In this instance the tent stood in a large field, and the dogs could of course

take a run at any time without inconvenience to anyone. That this opportunity for open air field running was of great benefit to the exhibits was shown by the fact that it was the first kennel exhibition on record where not a dog showed the slightest indisposition, not so much as a leaky eye appearing among them.

The Toy Spaniel Club will hold its annual show at the Waldorf-Astoria December 2nd and 3rd, 1910. The weight limit has been raised to seventeen pounds at the request of various exhibitors.

DUCK BY THE HUNDRED THOUSAND

Now that Long Island, because of the Pennsylvania Railway extensions, figures larger than ever before on the map, facts as to the various farming industries carried on there, many of them attaining great proportions, are being discovered, as it were, by the general public. For one thing, unless statistics were consulted, who would guess that so many as 300,000 ducks are raised annually for the New York market, this being one of the oldest of Long Island industries? The duck, it appears, has an enormous capacity for stowing away food, and drinks nearly continuously during its working hours, this heavy feeding propensity necessitating the building of large grain receivers along the line of railroads near duck ranches. The grain is brought by train, delivered to the receivers, and from these places carted away by the various duck farmers. Large quantities of crackers and stale bread are purchased from city bakeries, and these are also fed to ducks, their diet including in some instances home-grown celery, this imparting a fine flavor to the flesh. The diet of ducks must be very carefully looked after, as in the domesticated state they appear to have lost any intelligence they may have had in a wild state, in regard to feeding. These fowl need unremitting care, and although the young are successfully hatched by the thousands in incubators, the closest attention must be given not alone to variation of temperature but also to prevent the very young ducklings from staying upon their backs, which attitude they have a propensity for assuming. Unless promptly assisted to their feet the reversed position is apt to prove fatal. As may be inferred, duck raising gives employment to a large number of people on Long Island.

ANIMAL BOARDING PLACES

Among the means of self-support for gentlewomen who are not skilled in any of the various occupations for which there is a market, that of keeping boarding houses for pets, from birds to horses, offers opportunity for money-making in considerable amounts, and with comparatively little preparation. The well-to-do portions of the population are largely migratory for several months every year, and in a large number of cases their pet animals must be boarded until the family is again domiciled in its home quarters. There are, besides, owners who breed show dogs, and who are most anxious to know of places where the animals will not only be properly cared for, but where the management can be depended upon to withstand all temptations to rent the dogs out—a practice indulged in by unscrupulous dog caretakers, who thus reap tidy sums. The woman who undertakes the care of boarding animals should not imagine that because she has been successful with her own home pets she can without study of authorities or guidance from other sources successfully conduct the business of caring for a miscellaneous collection of animals.

The cat probably will be easier for most novices in animal boarding places, and it is best that a few be experimented with at the start. A cat specialist should be consulted as an indispensable preliminary measure, and some good cat journal be subscribed for, and both these authorities should be consulted from time to time. This department can also be relied upon to help any woman with advice who desires to undertake such a business with a view to efficient management and financial gain. What is being here presented is not a "refuge" for animals, in the ordinary acceptance of that word, but primarily a money-making scheme that has the merit of keeping the gentlewoman at home and enabling her to secure a fair income without laborious preparation for its conduct.

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A S S E E N B Y H I M

(Continued from page 15.)

festivities will be given for the buds, and I believe there are to be some remarkably pretty girls out this winter. I shall not go to the Tuxedo ball this year. It is always an event filled with memories—but I must not be prosy or I shall be suspected of being a candidate for dinners and cards and conversation.

Among the large church weddings in town there will be that of Miss Janet deKay, the daughter of Mrs. Sidney deKay, who is to marry Mr. William Simpson Sloan, a grandson of the founder of the Delaware & Lackawanna railroad system. Miss deKay is a representative of what the newspapers are pleased to call the Knickerbocker set, and she and her mother and brothers have lived for some time below Twenty-third Street. She is a descendant of the Eckfords and, I believe, of Rodman Drake, the poet. Her mother was a Miss Craven and a near relative of the late Mrs. William Schermerhorn. The name deKay is of Huguenot origin, or perhaps Norman, if I am not mistaken. It is very old, however. Mrs. Richard Watson Gilder is also a relative. Miss deKay is a tall, graceful girl, and will make a handsome bride.

THE PLAY LACKS SUBSTANCE AND LENGTH

In town the play just now shows a tendency to small casts and quick action, and the American production reminds one very much of the moving picture. It is builded on the same principle. I have been to six or seven of them, and have found them so much alike that I am rather confused when I try to think what they were all about. "The Concert," an adapted play, is a bit forced, but well done. But the plays are all so short. You go in at a quarter past eight and are out before eleven, and there

are usually three acts with long intermissions. They are simply bites at the drama, nothing more. I like "Smith," John Drew's play, better than any he has given us for some time, for, although he is the star, there are other interesting character bits. Of course, it is not profound—on the contrary, quite weak, diluted—but it has some delicious epigrams, a good purpose and a splendid cast, with Isabel Irving, Mary Boland, Jane Laurel, Hazzard Short, who is delightful and dresses the part accurately.

I do not want to trespass on the territory of the dramatic critic, who in a previous number of Vogue has given an excellent critique of this drama of bridge and tea-cups, but from my standpoint I gladly call attention to an item or two. I like the gowns worn by Miss Irving and Miss Laurel better than those of Miss Thorn-dyke, and, by the way, the latter lady, who is excellent in her way, should be given a hint as to the proper manner of holding her cards when she plays bridge. The women in our party all agreed that they would never sit at a table with her if she would hold her cards so that everyone could see what she had in her hand—not an excellent characteristic in a bridge player as accomplished as she is supposed to be. And a fair critic also called attention to Miss Boland as the maid with this curt opinion: "I should never employ such a maid, for the reason that she does not wear petticoats." The play seems to me to be a bit built up of a scene or two from "The School for Scandal" and "Young Mrs. Winthrop"—a most unholy alliance. However, John Drew's clothes are faultless and the pink and blue frocks were very pretty, except that worn by Miss Thorn-dyke, which was a trifle trying.

M U S I C

(Continued from page 42.)

The soloists announced for the season include Felix Berber, a violinist who appears here for the first time; Mme. Louise Homer, Mme. Sara Anderson, Miss Florence Hinkle, Emilio de Gorgorza, Josef Hofmann, Sigismund Stojowski, Francis MacMillen, George Barrere, flutist; Henry Hadley, composer-conductor, and Horatio Con-nell, baritone. Eight Friday afternoon concerts will be given, beginning October 28th, and sixteen Sunday afternoon concerts, beginning October 30th. Both series will be given at the remodeled New Theatre.

GUSTAV MAHLER'S ANNOUNCEMENT

THE Philharmonic Society has already begun its work with Gustav Mahler at the head, in a season's undertaking which is more ambitious than any ever before attempted. Mr. Mahler will depart from his previous custom of too frequent repetitions of the same compositions and will besides introduce many distinguished soloists, among whom will be Johanna Gadschi, Mme. Schumann-Heink, Mme. Kirkby-Lunn, Mme. Rider-Kelsey, David Bispham, Edmond Clement, Josef Hofmann, Xavier Scharwenka, Ernest Hutcheson, Francis MacMillen, Edouard Dethier, Theodore Spiering, Henry Schmitt and Miss Maud Powell. The season will consist of sixteen Tuesday evening concerts, sixteen Friday afternoon programmes and eight other concerts to take place on Sunday afternoons.

RUSSIAN SYMPHONY CONCERT

THE Russian Symphony Orchestra, Modest Altschuler conductor, will begin its concerts at Carnegie Hall on the evening of November 17th, when Rachmaninoff's Second Symphony will be performed, and

Alexander Heinemann will appear as soloist. The remaining dates of the season of this organization will include December 1st, January 19th, February 2d and February 16th. This organization has just returned from a successful series of concerts given in Pittsburgh at the Western Pennsylvania Exposition. Following the New York concerts, which will bring forward many new orchestral works never before heard in this country, Mr. Altschuler and his men will go on a tour of the United States, which will be one of the most extensive ever undertaken by a symphony orchestra.

MUSIC TALKS

A MUSICAL lecturer who is to be introduced to New York this season is G. C. Ashton-Jonson, of London. The musical subjects upon which he will talk, and illustrate with the piano, cover a wide range of variety, and include "The Classic Symphony," "The Modern Symphony," "Chamber Music and Orchestral Suites," "Overtures and Tone Poems" and "Pianoforte Music."

"CHRISTMAS MUSIC" BY AN ENGLISH BARITONE

WDALTON-BAKER, the English baritone, whose approaching American appearance is arousing exceptional interest, will be heard in an unusual form of musical work during this, his first, season in the United States. With Elizabeth Sherman Clark, formerly of the Metropolitan Opera Company, he will give a series of six "Christmas Music" recitals which will offer certain novelties decidedly out of the ordinary. The first of these recitals takes place on the 6th of December, and the final one of

(Continued on page 82.)



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MUSIC

(Continued from page 80.)

the series is to be presented on the 18th of that month. On the 20th Mr. Dalton-Baker will face a Detroit audience at the Ponchartrain Hotel, as a part of the Atkinson course. In order that the English baritone might fulfill this engagement, the directors of the Rubenstein Club of Cleveland waived their previous rights for his services for the December date, changing the time for Mr. Dalton-Baker's appearance before the members to April.

MR. BISPHAM'S SONG RECITAL

MR. DAVID BISPHAM, who has lost none of his popularity among the smart set, gave a song recital at Carnegie Hall the afternoon of Sunday, October 30th. Mr. Bispham has always given the preference to English songs, and on this occasion his whole repertoire was devoted to an interpretation of some of the gems of our native tongue.

Songs, long favorites among us, such as Handel's "Oh, Ruddier Than the Cherry," and Carl Loewe's "Edward" and "Tom the Rhymer," Mr. Bispham rendered with all his old-time rich, persuasive skill. The old Jacobite song, "Down Among the Dead Men," was well suited to the distinguished soloist's voice, and "Believe Me, If All Those Endearing Young Charms" loses nothing of its haunting romance with the years.

Sidney Homer was represented by two musical settings to selections from Howard Weeden's Bandanna Ballads, "Two Lovers and Lizette" and the "Banjo Song," and Mrs. Freer by the "Old Boatman," from the same collection. Two particularly interesting features of the programme were the "Song of the Flint," from "The Cave Man," the Bohemian Club play in which Mr. Bispham took part this summer in San Francisco, and the "Invocation to Youth," from "Paolella," the opera in which Mr. Bispham sang the leading rôle during its recent presentation at Cincinnati. Signor Pietro Florida, the composer of "Paolella," accompanied the baritone at the piano during the rendering of this selection from his own work.

WEATHER VANE
STAGE of the
PARIS MODE

(Continued from page 13.)

tiny sketch on page 13 proved wonderfully becoming, with its flat brim of white beaver faced with black velvet and its smoothly covered crown of black velvet circled with a wreath of golden leaves.

ECRU, BLACK, CREAM AND PINK IN COMBINATION

The evening gown of the sketch on page 13 is a Martial Armand creation, quite ravishing in its sweet mingling of delicate colors. Over an écarlate sheath hangs an overdress of embroidered écarlate net. Skirt, corsage and sleeves are trimmed with short, slender train of black velvet is dragged into points at its corners by the weight of long silk tassels. On the corsage the black note is continued by bits of black velvet, set back and front, above the wide belt of pale pink satin; it ties at the back into wide, stiffly arranged triple loops without ends. The folds of cream net that fall from the shoulders, shaping sleeves, would leave an extremely low décolletage were it not for the clever placing of plain, flesh-colored net stretched straight across the figure.

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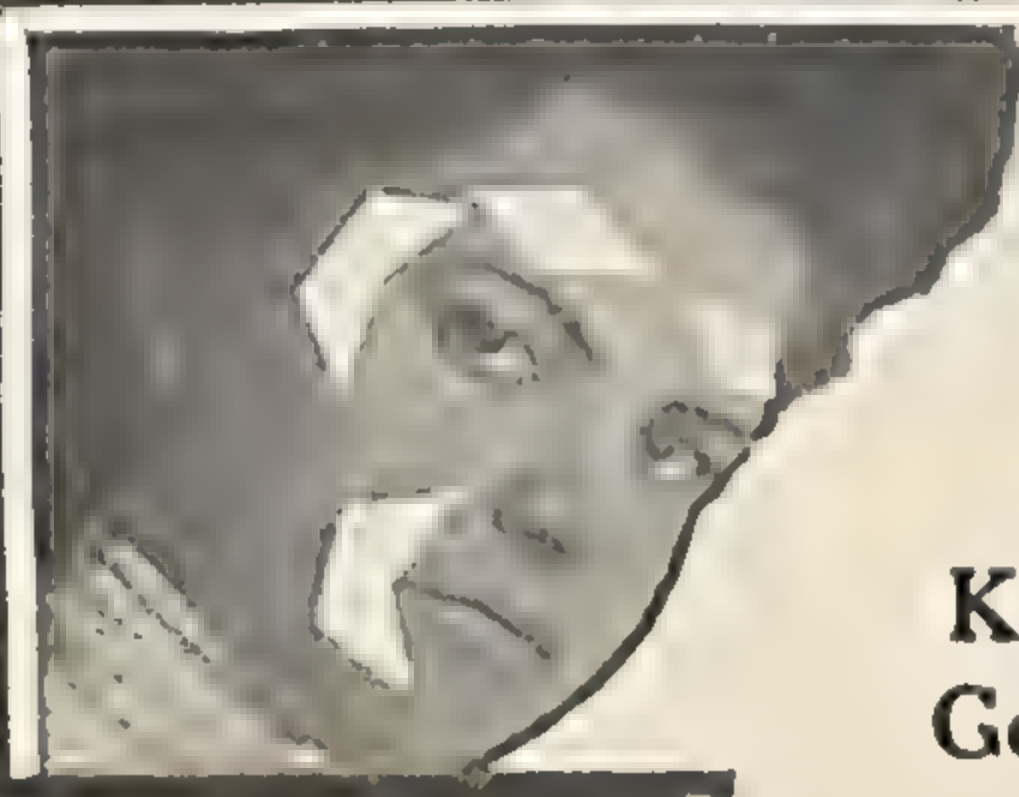
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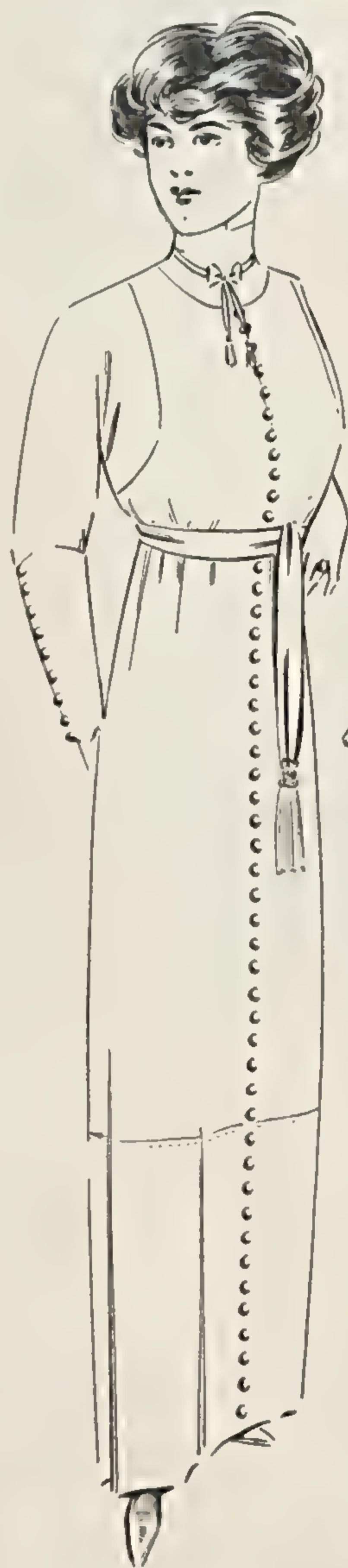
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VOGUE PATTERN DEPARTMENT



NO. 1756.—Smart house dress of fine cheviot which fastens down the centre front with tiny buttons. The skirt is slightly gathered at the waist line and has a box plait panel at the centre back. The deep hem is turned and stitched on the outside. The bodice has sleeves cut in one piece with the shoulder, and the collar is finished with a turn over of white piqué. The materials required to make this model in medium size are 5 yards of material 48 inches wide, $\frac{3}{4}$ yard of silk 24 inches wide for the sash and tie and $2\frac{1}{2}$ yards of silk for the waist and sleeve lining. Skirt pattern cut in 3 pieces. Waist pattern cut in 15 pieces including the lining. Price 50 cents for bodice or skirt.

NO. 1757.—A separate wrap of velvet with a deep square collar and cuffs of ermine. This model, which has sleeves cut in one piece with the shoulder, is double-breasted, fastens to the left side of the front, and has a seam at the centre back. The materials required to make this model in medium size are $6\frac{1}{2}$ yards of chiffon velvet 40 inches wide or $4\frac{1}{2}$ yards of cloth 50 inches wide, and 6 yards of satin 36 inches wide for the lining. Pattern cut in 5 pieces. Price \$1.00.

NO. 1758.—A simple dress of velveteen suitable to wear under a fur coat. The skirt has a shaped panel, back and front, and the effect is scant. Sufficient fulness

is given by means of a box plait effect at the back. The bodice is made with sleeves cut in one piece with the shoulder, and closes at the centre back. Draped belt, which forms a bib effect at the front. This

dress is trimmed with a bit of hand embroidery and loops and buttons. The materials required to make this model in medium size are $9\frac{1}{2}$ yards of velvet 24 inches wide and $2\frac{1}{2}$ yards of silk 24 inches wide for

the waist and sleeve lining. Waist pattern cut in 12 pieces including waist and sleeve lining. Skirt pattern cut in 6 pieces. Price 50 cents for waist or skirt.

FLAT PATTERNS

THE patterns on this page are cut in sizes 34, 36, 38 and 40 inch bust measure and 22, 24, 26 and 28 waist measure. Price \$1.00 for wrap, and 50 cents for skirt or waist.

CUT IN THREE COLORS.—Each pattern is cut in three colors, the lining in brown, the trimmings in green and all other parts in straw-colored tissue. These advantages will instantly be appreciated by anyone who has ever wrestled with the ordinary cheap pattern and incomprehensible instructions.

CUT TO MEASURE PATTERNS

For those who desire an individual touch in their gowns, Vogue makes a specialty of patterns cut to order from measurements; these patterns will be cut from original designs or from sketches appearing in Vogue or elsewhere. Our charges for this class of patterns are relatively low.

SKIRTS, without foundation, \$2.50; with foundation, \$3.00.

BODICES AND SHORT JACKETS, without sleeve, \$1.50; with sleeve, \$2.00.

PRINCESS GOWNS, with sleeve, \$4.00.

HALF LENGTH AND LONG COATS, \$3.00.

MISSSES' CLOTHES (from 12 to 16 years, or 32 to 34 bust). Whole suit, gown or long coat, \$3.00; any part of costume, \$1.50.

CHILDREN'S CLOTHES (up to 10 years). Whole dress or long coat, \$1.00; guimpe, blouse or skirt, 50 cents.

NOTE.—We will send a full set of waist linings and sleeves, in six sizes, from 32 to 44 bust, cut in heavy paper, for \$3.00; or in cardboard for \$7.00.

CHARACTERISTICS OF VOGUE PATTERNS

SMART IN CUT, YET SIMPLE TO EXECUTE.—The patterns combine smartness of cut and correctness of style with simplicity of execution. They are therefore especially adapted for work in the home or for the guidance of less experienced dressmakers.

DISTINCTIVE AND ADVANCED IN DESIGN.—By reason of its advance information and accurate forecasts of coming fashions, Vogue's influence in shaping the mode in this country is very strong. Its pattern department enjoys the full benefit of its exceptional news service and its patterns are always cut from the very smartest, most distinctive and most advanced designs.

ENTIRELY HAND-MADE

ALL Vogue patterns are hand-made. Each piece is cut, stamped and folded by hand. The working details of Vogue patterns are simplicity itself. Each piece is plainly stamped. When cutting one need not continually reverse the pieces to consult directions, all seams, tucks and trimmings being traced.

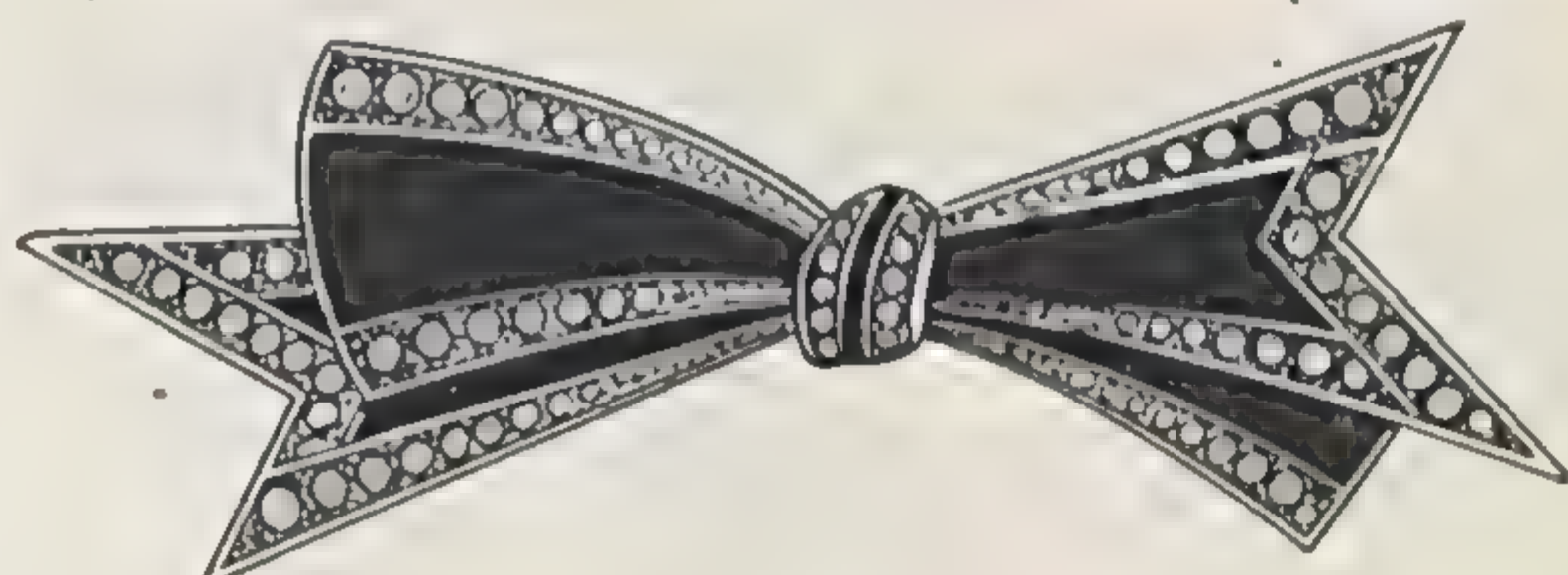
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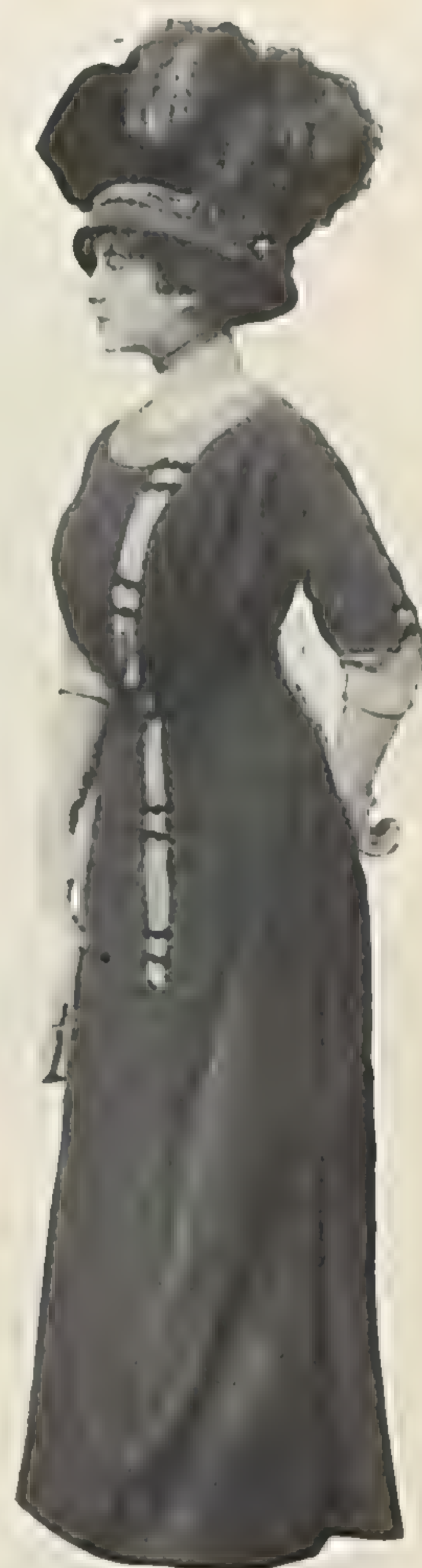
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Just received a large collection of Black Forest designs to be done in cross stitch. Pieces are commenced in colored cottons. This work is easy to do and most effective.

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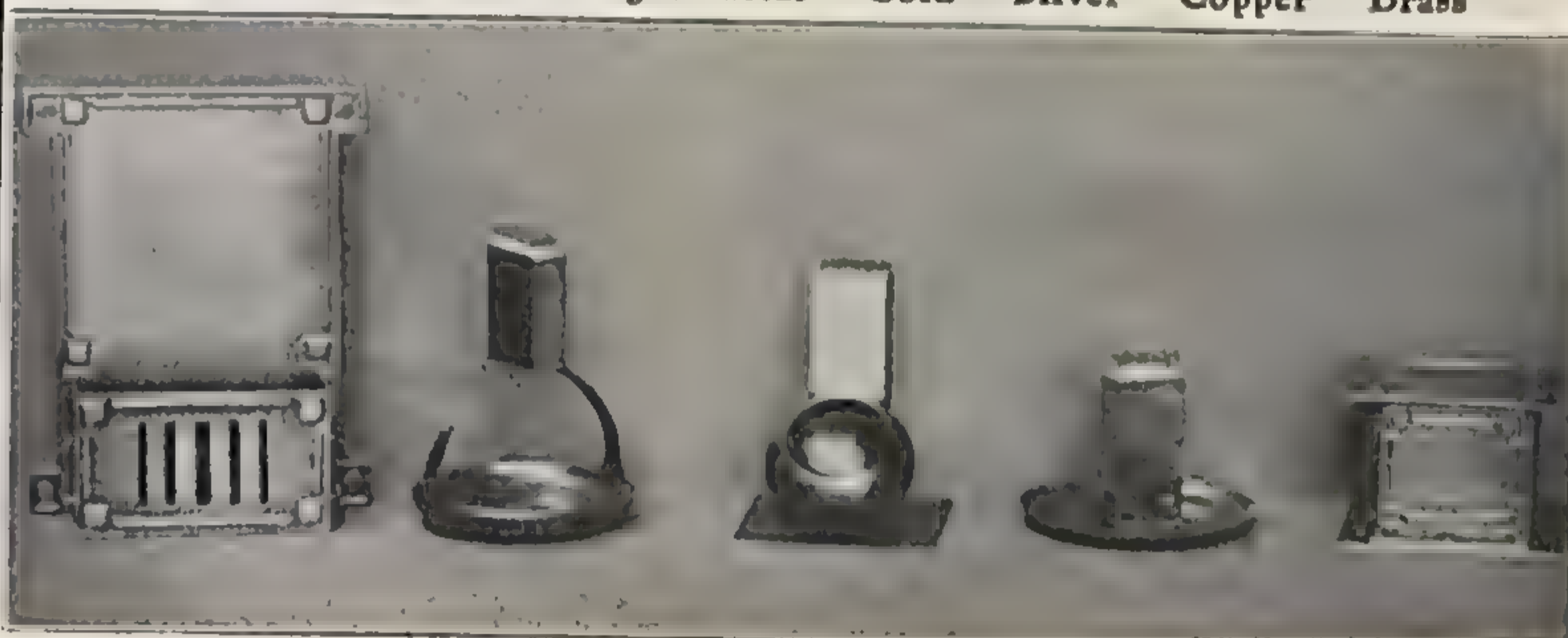
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VOGUE PATTERN DEPARTMENT



No. 1726

No. 1723



No. 1707



No. 1689



No. 1697

These models are cut in sizes 34, 36, 38 and 40 bust. Price 50 cents

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Latest Suggestions of Smart Hosiery for Fall and Winter Wear

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By sending us reference we will send a selection of hosiery and charge them to you. If not what you wish you may return part, or all of them. By doing this you many times get a better assortment to select from than if you made a personal selection, as we take special pains to send our newest and best selling goods.

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The object of washing your hair is not only to clean it, but to remove the dead skin and cells. Before a shampoo, always rub your scalp fully five minutes to loosen the dead skin. Then apply a lather of Woodbury's Facial Soap and rub it thoroughly into the skin. It softens the scalp, gently removes the crust, stimulates the pores, but does not leave the hair dry and brittle.

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